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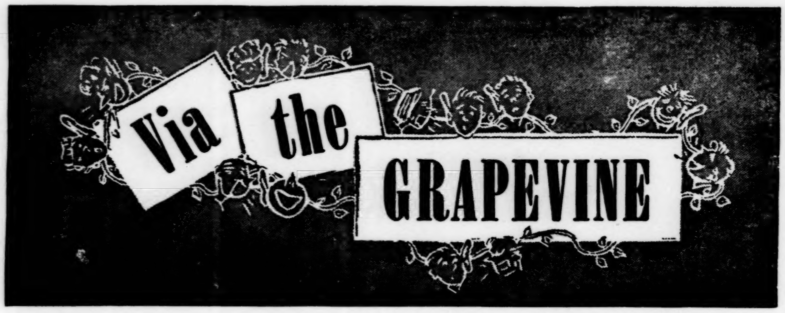

Via the GRAPEVINE

A shake-up in **Ballet Theatre's** upper ranks on the eve of its departure for a five month European tour, uncovered some staggering changes. Most significant to report, **Alicia Alonso** returns to this company after an absence of nearly two years during which she has headed a company of her own in Latin America. Totally surprising was the defection of **Hugh Laing** and **Diana Adams**, who do not choose to accompany the group to Europe. This pair will, no doubt, enter the ranks of ballet-exiles-in-musical-comedy. To replace them, directors Chase and Smith have engaged **Mary Ellen Moylan** and **James Mitchell.** The company flies August 7th directly to Germany to dance for U. S. Occupation troops. The tour, sponsored by Blevins Davis, under auspices of A.N.T.A. with the cooperation of the State Department will take them to ten countries, with Egypt added to previously announced itinerary. The company returns at Christmas to commence its 12th annual transcontinental tour.

★

Alicia Markova, minus recently removed appendix, will retire to civilian life for some months, and her place in the Markova-Dolin company taken by **Tamara Toumanova. Marina Svetlova** had been solicited, but was unable to comply owing to other contractual commitments. The **Markova-Dolin** company, due for an extensive tour, which includes a London season, has also engaged **Nathalie Krassovska, Irene Skorik** and **John Gilpin.** Revivals of PETROUCHKA and GISELLE are included in the ambitious repertory of this company.

★

Somewhat of an air of desolation and Gotterdammerung hangs about the whole project of the European tour of **Martha Graham,** which has finally wheezed out without any London season whatever, and one performance only in Paris. The catastrophe can be attributed to the knee of Miss Graham, which chose this especial time of the day to sprain itself. The sprained knee, which forced the closing of the Paris season after the second night, did the same in London, although Miss Graham made a brave try in the weekend rehearsals before the scheduled London opening on the 17th. Better luck the next time, we hope.

★

Herbert Ross, choreographer of the ballet, CAPRICHOS, which brightened the recent season of Ballet Theatre, has composed and will offer three new short works on the August 25-26 program of the Jacobs Pillow Dance Festival. The new works, titled "Pierrot and the Moon", "The Rose House" and "The Thief Who Loved the Ghost" are being offered by the **Ross-Ward Ballets** with a company consisting of **Ilona Murai, Iona McKenzie, Alice Temkin, Gina Snyder, Joseph Stember, John**

(Continued on page 6)

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Dance
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VOLUME XXIV NUMBER 8

AUGUST, 1950

The LARGEST,
most WIDELY READ
Dance Publication in the WORLD

294

IN THIS ISSUE:

Via the Grapevine 2
Just People and Places 5
London debut of the New York City Ballet — Mary Clarke 9
Paris debut of Martha Graham — Pierre Tugal 10
Two Designs for Ballet 11
Story of an Harlequin — a symbolism in dance — Jack Cole 12
Mary Wigman speaks to her pupils — Mary Wigman 14
The Triumph of the Ego — legacy of Isadora Duncan by Juan de laban 16
Acrobatics: the dynamic dance — a series — chapter 1 — in collaboration by Joe Price and Hope Sheridan 18
Sweden's Little Princess goes to ballet school — a pictorial 19
That grand institution: The Annual Dance Recital — part 2 — Josephine Schwarz 20

THE YOUNG DANCER SECTION

Honorable Mention Winners of the Young Dancer Contest 23
Young Dancers in Action — a pictorial 24
Ballet — the universal lanquage — conclusion — Selma Jeanne Cohen 25
Adventures in Movement 25

ON the COVER:

Drawing by DESHA of characters from the Sophie Maslow opus "THE VILLAGE I KNEW", a work to be shown at the 3rd annual American Dance Festival at New London, Conn. this month. The first part of this work, called FESTIVAL, was premiered last summer; this part represents its completion.

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Calendar of the 3rd Annual
AMERICAN DANCE FESTIVAL
at Connecticut College, New London, Conn.

(titles of new works are indicated in boldface; choreographers names follow)

●

Friday, **August 4** 8:30 p.m.
Bach Suite, The Lonely Ones, Invention, Folksay, Lament for Ignacio Sanches Mejias

●

Saturday, **August 5** 2:30 p.m.
Bach Suite, **Untitled Solo (a premiere; by William Bales)**, Vagary, Champion, The Lonely Ones, Festival

●

Saturday, **August 5** 8:30 p.m.
Chaconne, **DIALOGUE (Limon)**, Day on Earth, The Moor's Pavanne

●

Sunday, **August 6** 4:30 p.m.
Concerto in D Major, La Malinche, **THE VISIT (Koner)**, Folksay

●

Friday, **August 11** 8:30 p.m.
Invention, La Malinche, **THE EXILES (Limon)**, The Moor's Pavanne

●

Saturday, **August 12** 2:30 p.m.
3 solo dances by Katherine Litz: Suite for a Woman, Twilight of a Flower, Fire in the Snow; 3 solo dances by Merce Cunningham: Two-Step, Root of an Unfocus, The Monkey Dances, and Lament for Ignacio Sanchez Mejias (Jose Limon and company)

●

Saturday, **August 12** 8:30 p.m.
THE VILLAGE I KNEW (Sophie Maslow), Bach Suite, Harmonica Breakdown, Vagary, **Solo Dance (untitled; by William Bales)**, Champion

●

Sunday, **August 13** 4:30 p.m.
Folksay, Festival, 3 solo dances by Katherine Litz: Suite for a Woman, Twilight of a Flower, Daughter of Virtue; 3 solo dances by Merce Cunningham: Two-Step, Before Dawn and The Monkey Dances

●

Friday, **August 18** 8:30 p.m.
GROUP DANCE (Dudley), The Village I Knew, Champion

●

Saturday, **August 19** 2:30 p.m.
GROUP DANCE (untitled, by Jane Dudley), The Lonely Ones, La Malinche, Mr. Puppet

●

Saturday, **August 19** 8:30 p.m.
DIALOGUE (Limon), **BACH CONCERT (Limon)**, **THE EXILES (Limon)**, Day on Earth

●

Sunday, **August 20** 4:30 p.m.
THE VILLAGE I KNEW (Maslow), The Moor's Pavanne, Mr. Puppet (Nina Fonaroff), and Pearl Primus and group in Chants of Africa, Prayer, Fanga, Spirituals, Drums and Shouters of Soho

Ward and **Herbert Ross.** Costumes and decors for these works are by John Ward. The three new ballets are also being offered on the Ramapo Lyric Festival program, August 16-30, at Suffern, N. Y.

★

Ballet dancers under contract to the Metropolitan Opera stand to benefit by recent contract signed by the Met and the **American Guild of Musical Artists (AGMA)** which called for a two year basic agreement, representing important advances in protection and benefits for both singers and dancers. A minimum 20-week season in New York City was guaranteed, as well as coverage under the New York State Unemployment Insurance Laws and the Federal Social Security Act, when this law is amended. Negotiations over the new contract took five months to complete.

TV fans saw this version of GISELLE on July 16 over NBC-TV when Ballet Theatre offered its company in a tv version of the great classic with Nora Kaye and Igor Youskevitch in the leading roles. Reception was excellent, although marred in Act 2 by the two gravestones seen in photo, which obscured some action. This is Ballet Theatre's third TV appearance.

★

Dancers of the **Sadler's Wells ballet** are again to be gorgeously dressed by the European couturiers for their coming American tour. Big difference this year is that the boys will get new outfits, too — including a rolled umbrella for each and every one of them!

Anybody can have the Sadler's Wells box-office concession, as far as David McClay is concerned; what he really wants to sell is tickets to Sadler's Wells intermissions. Ah, what a rich, untapped field is there!

★

Sir Alexander Korda announces he will make a two-hour dancing film of THE SLEEPING BEAUTY ballet starring **Margot Fonteyn** in 1951. No producer has been named but it is known that Covent Garden Opera Trust has given Fonteyn permission to appear in this film, likely to go into

(Continued on page 8)

Just People and Places

photo by Serge Lido

Principals of the new Cocteau-Lifar ballet, PHEDRE, given at the Paris Opera in June are photographed after the premiere: Lycette Darsonval, Roger Ritz and Tamara Toumanova. The non-dancer holding Mlle. Toumanova's hands is composer Georges Auric.

Boys and girls at the Perry-Mansfield Camp near Steamboat Springs, Colo. warm up for the finals in the first annual Square Dance Festival which will be held in Steamboat Springs August 9-12. (See newstory in this issue).

SALOME
INCANTATION

Lena Horne beams with pride on her protegee, seventeen year old dancer, Carmen de Lavallade, who made her debut as a solo concert dancer with the Hollywood Dance Theatre, directed by Lester Horton, in the latter's SALOME.

These dancers sat in on 2nd annual A.G.M.A. convention held in New York June 16-18. These, all members of the Board of Governors, and other delegates determined policy toward security-insurance for dancers. From l. to r. Peter Gladke, Iva Kitchell, Ruthanna Boris, Julia Barashkova, Elisa Minet, Robert Lindgren, Alexis Dolinoff.

photo by Walter E. Owen

photo: Lipnitzki, Paris

Coming to the United States in October are these French ballet stars, Jean Babilee and his wife, Natalie Phillipart, as they appear in Babilee's own opus, Le JEUNE HOMME ET LA MORT. This ballet and the two dancers will be seen with the Grand Ballet de Monte Carlo in its American debut in New York City.

production soon after her return from America in January, 1951. By the most optimistic expectations, it will be mid-1952 before this film shows up in America.

Another film to follow in the RED SHOES tradition is the coming TALES OF HOFFMAN, going into production soon with **Robert Helpmann** as choreographer and **Moira Shearer** in the lead.

Producer Alexander Paal is planning a film in technicolour about the life of Nijinsky, with **Harcourt Algaroff** playing the great dancer. Scenario for the film is supposed to be based on a forthcoming book by Romola Nijinsky, widow of the dancer, and the film is to go into production early in 1951.

★

And **Ted Shawn** said "Let there be water" — and there was water. It happened at **Jacob's Pillow**, where a crew of artesian well drillers had for several months been drilling for water, accompanied by runes and dances of invocation by Ted Shawn and staff. At fifteen minutes before the curtain rose on the initial program of the season the well diggers were still at it. And still no water. "Alright, boys," said Ted, dressed and ready to go onstage to greet the first audience of the season, "Call it a day." At this very instant, the Berkshires rumbled, gurgled — and brought forth. Water, at the rate of six gallons per minute, issued from the well to baptize the 9th season of Jacob's Pillow as an institution.

It will take exceptional vigilance on Ted's part to avoid diversion into a quite different career, if word gets around to the arid places that he knows the Word.

★

The fruit of a year's excursion into Africa by **Pearl Primus** will be seen in an early Fall Broadway appearance of Miss Primus and her company, in which dances never before seen outside deep Africa, will be unveiled to New York audiences. The Broadway appearances are sponsored by Pearl S. Buck and the East and West Association.

★

JOSE LIMON TO APPEAR IN MEXICO CITY

Jose Limon has received an invitation from Miguel Covarrubias, director of the National Academy of Dance in Mexico City, to appear for an engagement of several weeks at the Palacio de Bellas Artes in Mexico City, as a guest of the government. The entire company, including **Pauline Koner, Lucas Hoving, Letitia Ide, Betty Jones** and others, as well as **Simon Sadoff**, conductor of the group, will go. The company will leave for Mexico immediately upon conclusion of its appearances at the 3rd annual American Dance Festival in New London, Conn., at the end of August.

photo by Constantine

A sister-brother team from Europe, Giselle and Francois Szony, trained as children in the Hungarian National Opera, have made a real impression on audiences both in Europe and America, to which they came last year. They dance a ballet-ballroom-mime repertory and have made a sensation in places like Radio City Music Hall, the Bal Tabarin in San Francisco, the Hollywood Mocambo, the New York Copa and the Chicago Palmer House.

★

SQUARE DANCES ON HORSEBACK?

The announcement that a feature of the first (proposed) annual Square Dance Festival to be held in the streets of Steamboat Springs, Colo., will be square dances on horseback raises the question: are the horses or the riders doing it?

The answer will not be forthcoming until August 12th in the finals of the affair which is sponsored by the **Perry-Mansfield School of Theatre**, in collaboration with the Steamboat Springs Chamber of Commerce, the Physical Ed. Department of the University of Denver and the Denver and Rio Grande R.R.

Square dance groups from anywhere in Colorado are eligible and each team will arrive with its own callers and costumes, some of them presumably without horses. The faculty of the Perry-Mansfield School has been busy coaching all comers for this event.

★

The children of Caldwell, Ohio, are to be protected from the evils of folk dancing because town commissioner Charles Rayner, among others who banned the Saturday night folk dancing by children in front of the Courthouse esplanade, said: **"I disapprove of dancing. I voted against it because of the expressed opinion by church people who were opposed to that type of entertainment because of the immorality evident in folk dancing."** The time and energies of Caldwell's children can now presumably be redirected into more wholesome Saturday night channels such as playing pool, or learning how to smoke and whatnot behind somebody's barn, anything except indulgence in vile and irreligious folk dancing.

A rousing cheer for Commissioner Willard Davis of Caldwell, who alone opposed the ban.

Nick Orloff, formerly of Ballet Theatre and several Ballets Russes, has been signed to join the **Grand Ballet de Monte Carlo** which arrives for an American debut October 30. The company of the Marquis de Cuevas enjoyed a great success at the Holland Festival last month; this month it is slated to appear at the Edinburgh Festival August 28 — September 2, with **Leonide Massine** dancing as guest star in PETROUCHKA and BEAU DANUBE.

Personal Statistics about GBMC include such odd assorted facts as the fact that the company travels with seven children in tow and nine cars. The **David Lichines** have a four year old daughter, Tana; the **Eglevskys** travel with two of their three sons (the third, an infant, is in America) and the **Alexis Tscherkasskys** have a two year old son, born in Monte Carlo; **Ethery Pagava's** little sister, Christine, is usually with the company. Nine married couples of the company travel in their own cars — and resplendently leading this caravan is the dazzling white British-made Jaguar owned by **Rosella Hightower**, which stops traffic more effectively than a circus parade.

★

The party season in New York is in decline, but even the blistering New York summer failed to put a damper on the merriment at Igor Schwezoff's birthday party on July 4th, or at the garden party given by Marina Svetlova to celebrate moving into her new town house. Among the many guests at the latter party were Deems Taylor and **Valentine Froman**; the latter, brother of Maximilian Froman, arrived in the United States a few months ago after release from a German D. P.

(*Continued on page 34*)

on the debut of the New York City Ballet in London

by Mary Clarke

London, July 11

Last night's opening performance by the New York City Ballet at Covent Garden established the company so securely in the hearts of the audience that even as people applauded, they could be heard planning their next visit. It was a great Anglo-American occasion, with the Stars and Stripes fluttering outside the Opera House, the Star Spangled Banner playing within and a brilliant audience that so completely represented the ballet worlds of New York and London that it was, at times, difficult to remember which capital one was in.

There was no doubt about the nationality of the company on stage. The next morning's press was unanimously excited about the vitality and fresh enthusiasm of the American dancers, while everyone paid homage to the beauty and mastery of Balanchine's choreography for SERENADE and SYMPHONY IN C. SERENADE opened the programme and held the audience breathless until the great roar of approval came at the end. From her first vivid entrance **Janet Reed** established herself as an enchanting personality, **Melissa Hayden** and **Patricia Wilde** danced magnificently and the lovely, effortless quality of **Maria Tallchief** was at once apparent. **Herbert Bliss** won good opinions also, but **it was Balanchine's choreography that really went to everyone's head.**

Robbins' AGE OF ANXIETY was received with cheers and many curtains, but opinion was by no means unanimously favourable. Most people were interested and impressed by the passionate sincerity of the work and anxious to see it again. In a sympathetic notice, the London Times said this ballet "will give us enough to talk about for the remainder of the season" and continued that although most psychological or metaphysical ballets suffer from pretentiousness "this one does not".

Robbins (who came to London with Ballet Theatre in 1946 and was warmly welcomed back), **Francisco Moncion, Todd Bolender** and **Tanaquil LeClercq** performed with enormous conviction.

Tanaquil LeClercq went on to establish herself as the star of the evening with a most lovely performance of the second movement of SYMPHONY IN C, which moved **Sir Leigh Ashton, writing in The Daily Mail, to compare her with Pavlova.** The ballet was danced in new Karinska costumes—frothy white tutus for the girls, deep gold tights for the men—presented by Ballet Associates in America in honour of the engagement at the Royal Opera House.

But misfortune overtook Maria Tallchief, when her ankle, strained in SERENADE, gave out after her first entrance in the Bizet ballet. Melissa Hayden took over immediately, not even stopping to make up, and gave a fine account of the remainder of the ballet. Few in the audience were aware of what had happened.

At the end there were some 15 curtains, many flowers and an overwhelming ovation for Balanchine himself. The directors of the New York City company gave a party in the famous Crush Bar afterwards, at which the Sadler's Wells dancers, nearly all of whom had postponed their needed holidays in order to be present at the opening, renewed friendships with the Americans, and some of the most distinguished balletomanes and

(Continued on page 22)

Members of the New York City Ballet land at British airport enroute to London for season at Covent Garden.

on the debut of Martha Graham in PARIS

photo by Serge Lido

At the Plaza Athenee in Paris, society and the press come to greet Martha Graham and her company prior to debut in Paris. L. to R.: writer Irene Lidova, Baroness Bethsabee de Rothschild, Martha Graham, Erick Hawkins and critic Pierre Michaut.

BEFORE a distinguished audience containing such notables as Eleanor Roosevelt, Baroness Bethsabee de Rothschild, Ambassador and Mrs. Bruce, Comtesse de Noailles, Boris Kochno, figures such as Jacques Fath from the inner circle of the *haut couture*, composers such as Poulenc, Sauguet, Auric, and distinguished writers, dancers, and society too numerous to enumerate, Martha Graham and her company made a bow to Paris on June 27th at the Théatre des Champs Élysées.

The joker in the woodpile is that the season consisted of only two performances, as Miss Graham suffered a bad sprain on opening night and was unable to continue the season. Her impact on the Paris press, from one brief appearance, can be surmised by scanning the accompanying excerpts from reviews following her debut.

A letter from Baird Hastings, a contributing editor of DANCE Magazine, who was present on June 27th, has this to say:

". . . We have seen them 'in person' several times, and in action once. The date of June 27, 1950 must go down as a very great one in Martha's history, in the history of dance and theatre. Before an extremely distinguished audience, which included Eleanor Roosevelt and celebrities from all walks of life, Martha gave her first performance in Europe and it was a very real success. Whether this develops into the box office hit we all hope it will be, is a matter for conjecture, but this will take a week or so to find out. Opening with ERRAND INTO THE MAZE, she established

(*Continued on page* 33)

REPORT by Pierre Tugal

The much-heralded and eagerly awaited Martha Graham has finally made her bow to Paris. Prior to performance, she and the company were accorded a reception by the press and artistic society in the Plaza Athenee, one of the show places of Paris, in a gala that outranks such affairs of many a season. Much champagne was consumed by an enormous assembly in toasts to the boys and girls of the company, who made a very agreeable impression on the guests, but especially to Martha, who won all with her modest presence and disarming spirituality.

All went well on the 27th of June at the Théatre des Champs Élysées, the night of the debut. From the first moment of the work ERRAND INTO THE MAZE, Paris recognized that it was looking at a new and extraordinary presence. Martha Graham was recalled for numerous ovations. So much for the personal tribute of Paris to Martha Graham.

With respect to the works exhibited, it cannot be denied that compared with the type of dance to which Paris is

(*Continued on page* 33)

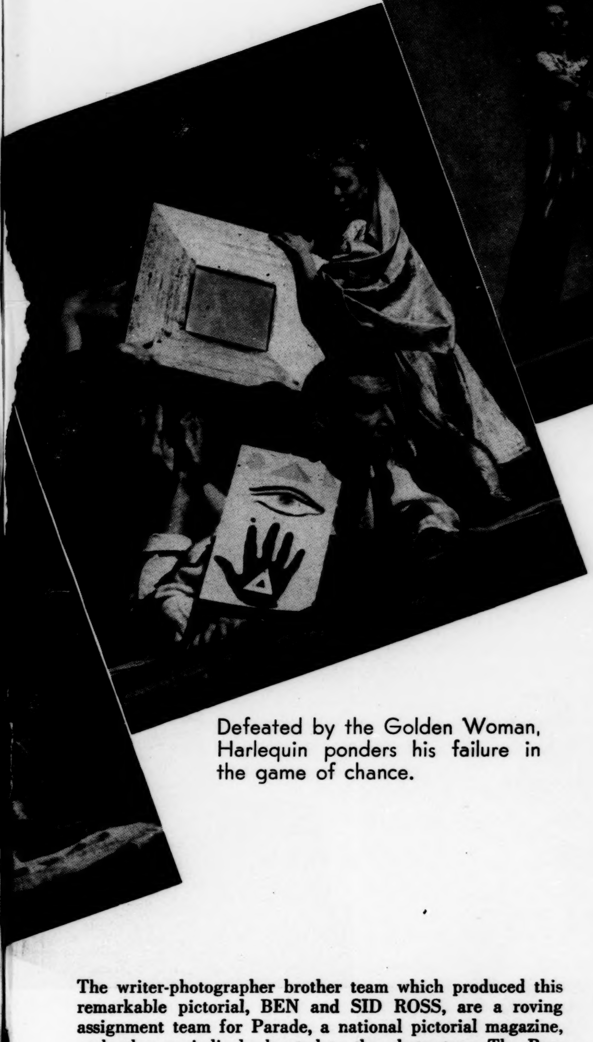
What the Paris press had to say about Martha Graham —

". . . Well, I marvel at the first program, and I am delighted by the reception it was accorded. Yet almost everything could have disconcerted our Parisian public: the profound novelty of the movements, the extremely intimate and subtle nature of the rhythmic continuity, the occasional mixture of advanced symbolism and tragic and caricatural elements, *the conception of art pushed beyond the pretty*, into the realm of Daumier, Goya, Bosch, the astonishing Cartesian qualities, the reduction of the decors to the plastic natural style of Zadkine and Moore . . . In spite of all this, and in spite of certain tedious passages, the virtuosity, the suppleness, the mastery and faith of Martha Graham and her collaborators, such as Erick Hawkins, Helen McGehee, Pearl Lang and Stuart Hodes, the cohesion of the varied sections, the knowledge with which the scenic space is utilized, the great qualities of the music, the distinguished character of the cos-

(*Continued on page* 32)

Fate reveals new continents to the tired and puzzled Harlequin.

Bound by the Golden Woman, Harlequin is driven before her. He realizes he is defeated by the will of women.



Defeated by the Golden Woman, Harlequin ponders his failure in the game of chance.

Home again, Harlequin sits alone, dreams of arrival of Fate. In his hands he holds patterns of nature.

The writer-photographer brother team which produced this remarkable pictorial, BEN and SID ROSS, are a roving assignment team for Parade, a national pictorial magazine, and other periodicals devoted to the photo-story. The Ross brothers shot according to the direction of the dancer-choreographer, Jack Cole, expressing what he chose, rather than what they chose.

photographs by Ben and Sid Ross

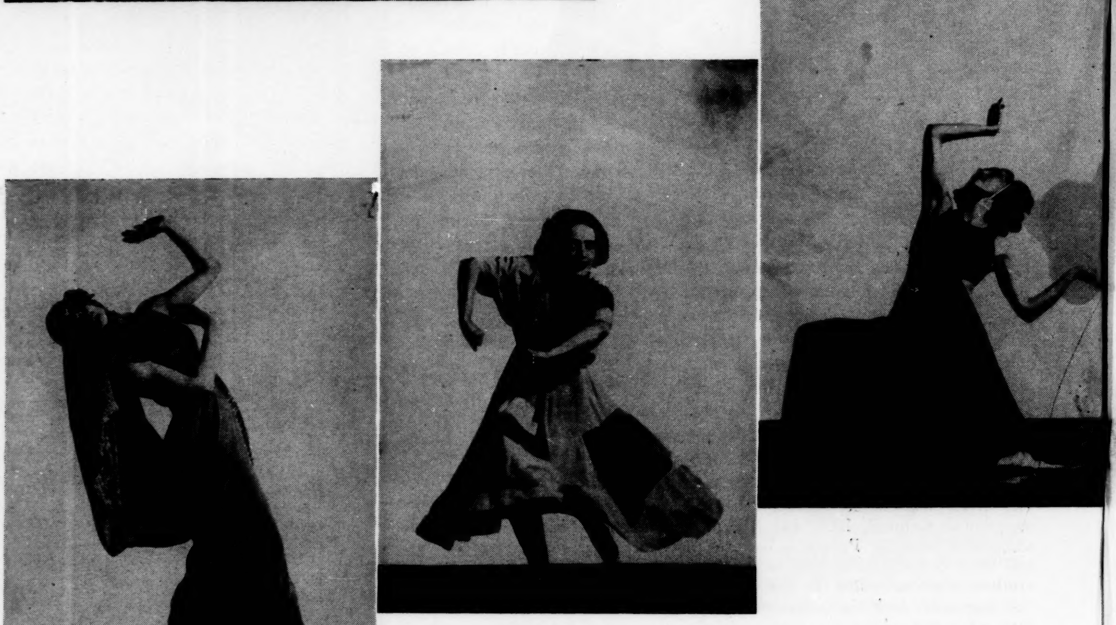
MARY WIGMAN

MARY WIGMAN
two portraits

1930

1950

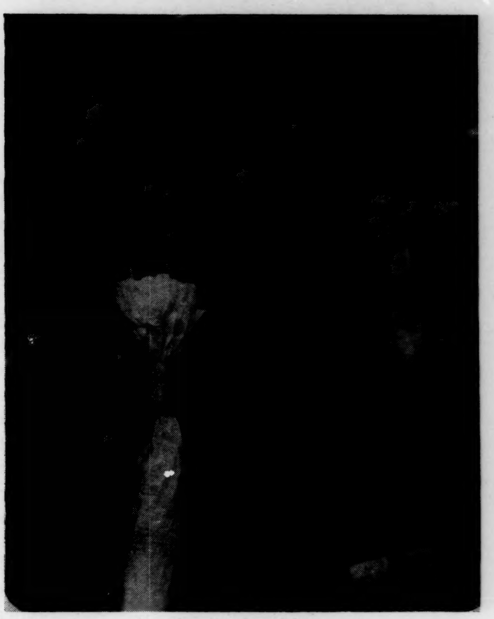
Miss Wigman (center) with two pupils in the Zurich School.



Mary Wigman in three studies — in the early 1930's.

speaks to her pupils

excerpts from the final lecture addressed to the dancers in the Zurich school, Switzerland, the summer of 1949.



Mary Wigman on her arrival in America in 1933 greeted by former pupil Hanya Holm (left).

TODAY, the last time I am to see you this year, I shall speak to you about the dance, that most fleeting of all arts, so completely of the moment and yet capable of perpetuating itself infinitely. I shall speak of that which awakens in us joy, moves us, makes us tremble, brings happiness and freedom, becoming a part of experience when it has found fulfillment in us . . .

The cultural dictatorship of the Third Reich kept German creativity bogged down as if by a rock around the German neck; it particularly crippled the German dance. I cannot resist recalling the slogan of that time, a slogan which determined the end of the development of dance in middle Europe: "*Schmissiges ballet und zackige erotik*" (Hodge-podge ballet and crooked eroticism).

It is hardly necessary to make any comment on it. In these words are expressed the finality of misunderstanding of dance. In them are the utmost in contempt of the ethical and spiritual values we truly find in dance. By negation of its spiritual and moral content, dance was debased to the level on which it could function, if at all, purely as entertainment.

I wish not to be misunderstood about this. I, personally, am fond of entertainment, of the witty, amusing and casually smart nothings which pass the time in cafe and theatre. But if we were never to hear anything but sentimental operetta or jazz, never to see anything but comic strip art, never witness any dance but cafe *cliché*, we could take our souls and bury them deep in a morass of nothingness, because there would be none of the nobility of great art, music and dance to make our lives tolerable and no impetus to creation . . .

We want a dance art worthy of us as human beings. The dignity of dance, however, lies in the most noble of instruments, the living bodies of men and women. That is why I place the dancing being ahead of the purely professional dancer.

I am aware of the fact that the dancing being I demand and visualize would be a paragon, an ideal, to be achieved by few. But every dancer on earth has the germ of the paragon within him — alas, he must forever be reaching for it, and never quite reach it. But he *must* reach for it endlessly — or else find another use for his body — for dance is greater than the dancer and always will be, in spite of the paradox that it cannot function without its living instrument . . .

I find it not easy to trace the connection between the drive to create dance and the consummated creation, nor can one easily probe behind the creation to the experience which inspired it, but I will try. First, the idea. But is one always fully conscious of one's own ideas? Behind the creative drive is there not usually the physical and mentally exalted state of restlessness, playing with an elusive image, which prods the tortured body and mind into shaping it into the reality of a dance?

Perhaps I can help you to form conclusions about the creative process by telling you something about my own experiences. I am thinking of "Schicksalslied" (Song of Fate). The actual dance was composed within three days! But it was months before it actually became Schicksalslied, months of shaping and re-shaping of the first-born ideas. I can look back now and see myself pursued by these words: "We are weaving the cloth of time . . ." This sentence pursued me all day, for endless days, stubbornly went to bed with me and refused to let me sleep. Actually, what was vaguely in my mind were thoughts for "Lied der Nornen" (Song of the Norns), a dance which was to take its place in a larger group composition. During these months in my mind, heart and soul there were the images of three women, young, mature and aged. I saw them move, each alone, then two together, then all three. I felt the rhythm of their separate and total entities, of their hands as they worked, their heads as they moved, spoke, worked. There they were, tying the thread of life, spinning, cutting, and I realized that these figures had to wear masks — to give each of the three dancers a proportion outside the distinctively personal.

A young sculptor came and worked on the masks — and since my experience taught me that such a dance could be formed only after seeing the masks, I waited for them

(*Continued on page* 29)

The TRIUMPH of the Ego

The young Isadora — in the late 1890's, before her departure for Europe.

by Juana de Laban

IN TWO PARTS

Part 2 — Conclusion

In those days, the (early 1900's), painters, sculptors, musicians and writers wished to express the same ideas in their respective arts that Isadora Duncan had demonstrated in her dance. They found that the "soul" was not only receiving from without, but it could return an equally strong impact by its expression from within. Never before were the stimuli and principles of movement so thoroughly examined at their source. For Isadora, it meant that all creative dance must be inspired from within to be of universal appeal.

Isadora was heralded as the victorious liberator of art by the sculptors and painters of France. German writers and thinkers were exalted by her ideas. The Russian ballet world was excited about her contribution to the concept of music as accompaniment to the dance. To dance to the music of such composers as Chopin, Franck, Tschaikovsky and Beethoven was at that time a revolutionary concept.

She was the first dancer of the times to be interested in the contribution of additional inspiration from music to the "very soul". Of secondary importance to her were rhythmic and melodic content. Her main accent was the motivation of movement — from music to the heart to music. She leaned on symphonic works for their spirituality; the emotions roused in her, personally, gave theme and impetus to her dances. As a soloist, she was one of the few to ever use such works, and only after having carefully studied them.

The use of symphonic music as dance accompaniment was itself a revelation — and of course, Isadora became the center of argument among choreographers and musicians. Isadora herself by no means regarded symphonic music as the solution to the perfect musical accompaniment to dance, but she hoped to lead in this way to a more appropriate musical form into the dance of the future.

Nowhere was Isadora considered as seriously as she was in Germany, where her fame was solidified in newspaper and magazine article after article on her efforts. As she herself records, ". . . sometimes hailing me as the genius of a newly discovered art; sometimes denouncing me as the destroyer of classic dance. . ."

No other dancer's superior technic and execution could achieve the supreme magic of her floating body — and the challenge of dancing before an audience which acknowledged the significance of her revolution, irresistibly kept her on the right road.

She proved that she had a place in the theatre when she danced the Gluck IPHIGENIE EN AULIS. Here she created imaginary "throngs of happy maidens" all alone on a stage. Imagine the power and the illusion in that one body. She was also able to give the impression of not one, but three Graces in TANNHAUSER. Who will deny that her art was not theatre in its purest form?

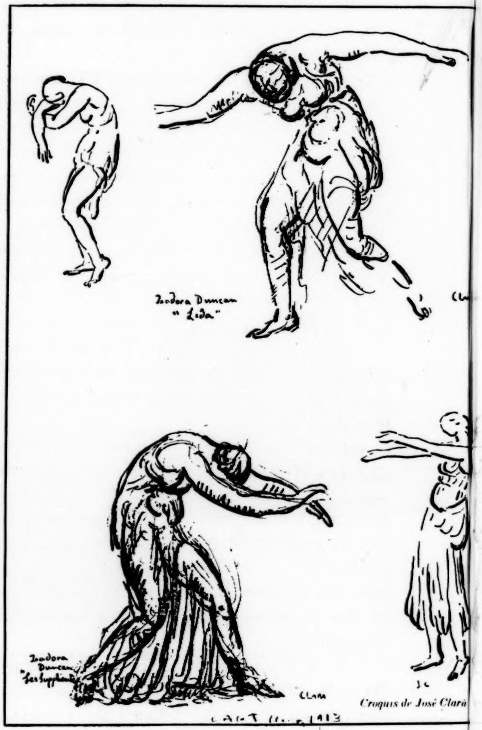
A contemporary critic wrote in these terms of her: ". . . Her body sang in motion, there were pictures after pictures, all in natural, free and grandiose expression. Her talent to show the various degrees of force and the minutest degree of negative and soft movements were an achievement of the range of the dynamic scale known and practiced by only a few." (Brandenburg, *The Dance*, 1920).

Isadora had not hoped to find immediate acceptance of her endeavour. She was fully aware to what extent her ideas and actions could be misinterpreted and that any mistake would mercilessly reflect upon her. She warned imitators that unless they, too, searched with the soul, they could not achieve.

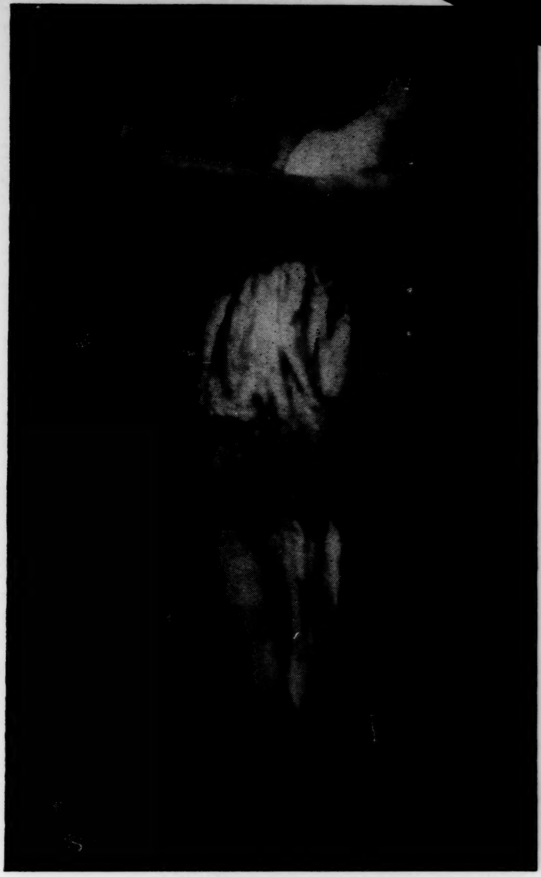
★

Essentially Isadora was not concerned with the theatrical aspect of dance. Most of her attention was given to the education of the young, whom she expected to carry the banner she gave them. It was entirely a personal method of pedagogy which she propagated; often she defended her system by pointing out

Impressions by the artist José Clará made in 1913 — Isadora in "Les Suppliantes" and "Leda".



. . the legacy of Isadora Duncan



An Arnold Genthe study of Isadora in 1915.

that it was not a system.

Her interest centered on a natural movement developed for the growing child. Inasmuch as she grouped all dance into two categories, the sacred and the profane, she emphasized the former, as expressing "the aspirations of the spirit to transform itself into a higher sphere than the terrestrial."

Creativity was the basic quality she sought and she believed that technic would develop out of the creative spirit — a theory not to be rejected provided the teacher has the divine gift of developing and guiding the creative experiences of the child, as had Isadora. That she had most definite ideas on the education of movement can be seen from her observation.

"Very little is known in our day of the magic which resides in movement, and the potency of certain gestures. The number of physical movements that most people make through life is extremely limited. Having stifled and disciplined their movements in the first states of childhood, they resort to a set of habits seldom varied. So, too, their mental activities respond to set formulas, often repeated."

The establishment of a school in which movement knowledge would be taught was her great dream. However, each time she succeeded in opening such a school, it took on such dimensions that it could not get lasting support. Whenever she was given a helping hand, her reckless generosity knew no limits and so her dearest wish and closest concern was more or less of a temporary nature.

Duncan schools opened, flourished and closed in France, England, Russia and Germany. Sooner or later financial dilemma set in. Only the Russian school gave her a return in ideals and belief. It was in Moscow that she got a group together for touring purposes. The six children whom she had adopted in Germany held her hopes high for years, then disintegrated and went their own directions. But in Moscow, with the help of her understanding sister, Elizabeth, she achieved partial success. Later, Elizabeth was to become a teacher and founder of a school in the south of Germany, which she maintained against all odds up to the time of her death in 1949.

Isadora divided her method of pedagogy into two parts: first, toward the training of talent, presumably for the stage, second, to impart the "glorious state of knowing movement and make them part of an art appreciation." She was guided by the right instinct when she dreamed of appealing to the masses, promoting personal, individual consideration in the propagation of this new form of dance.

Without a positive program to offer, however, and without a concrete organization and goals stated in practical terms, for what use had Isadora for the "practical", how could she succeed in maintaining such schools?

But Isadora has triumphed, after all. Her idea has triumphed and what was once scorned as disturbing, anarchic, impractical, or what-have-you, is now accepted. Bare feet and a free technic have proven to be in direct line with the function of basic dance expression. Today we are at an all-time high in the pedagogy of dance, where the biological function is the leitmotif, once the basic idea of Isadora's search for a new dance form.

These, then, are Isadora Duncan's vital contributions to dance: (1) dance must stem from nature; (2) release of emotive expression stems from the solar plexus; (3) music, the proper kind, should be used for inspiration to movement; (4) to achieve the highest form of expression as an artist, one must give oneself completely to the subject; and finally, (5) only in the dance education of the young can dance as an art form find fulfilment in the future.

During her entire career, Isadora was convinced that eventually she would be triumphantly accepted in her native country. Remember that for recognition she had to leave her native America. It was only in Europe that she found it. But by a parallel found only in the cosmos, acknowledgement and recognition has come at last—here in Isadora's America. It was the gift of prophecy, perhaps, which inspired her to say, "I call my dance American, rather than classic. By American, I mean belonging essentially to America; just as the poetry of Walt Whitman and the sculpture of George Grey Barnard springs from the womb of America, so does my dance, having its origin in the very life-sources of this country."

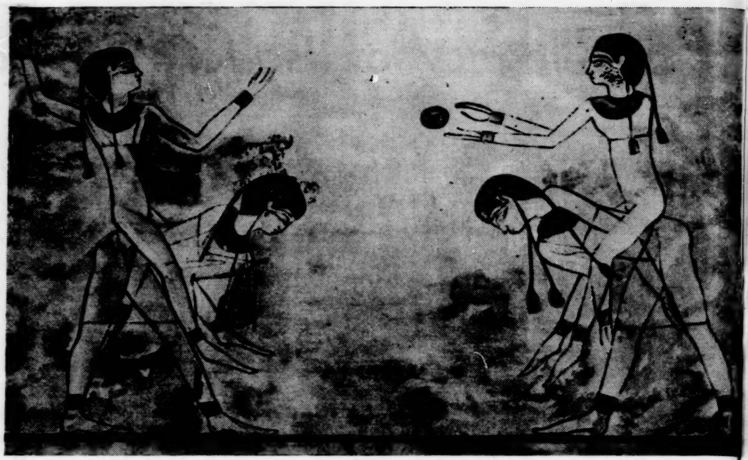
Here, then, in America, is to be found the legacy of Isadora Duncan.

ACROBATICS

the dynamic dance

A series of articles on acrobatic dance — as told to Hope Sheridan.

by JOE PRICE



1950 B.C. Egyptian mural painting, Dynasty XII. Acrobats playing with ball.

PROLOGUE BY HOPE SHERIDAN

Acrobatic dancing probably begins in the Garden of Eden. Most of what we know of the acrobatic dancers of antiquity comes from a period considerably later, but we must not forget, in noting the influence of these antique acrobatic figures, that they have an ancestry which carries us back to that period when the earliest landmarks of history become enveloped in the mists and vapours of prehistory.

Out of these mists step the dancer, the acrobat and the juggler.

By their sides we can just about distinguish the comic and terrifying forms of the Dionysiac demons who were to enter into their bodies, never to be exorcised. The first acrobats may have indulged in mere gymnastics, but the acrobats themselves are of no import; when they came to associate themselves with mime and the dancer, their leaping, tumbling and bending were subordinated to dramatic necessity.

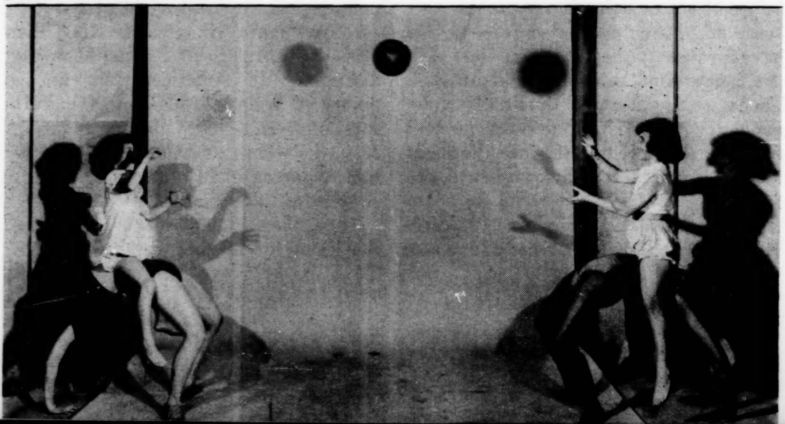
We know that through the ages these acrobatic dancers wandered far afield. Their tracks may be traced through the history of religious dancing, as well as the Commedia dell' Arte, the travelling fairs and later, the circuses. With the passage of time, the acrobat wandered from land to land and added more tricks to his repertoire as he came in contact with new stimuli.

The more astute of these travelling artists were not content to merely perform their stunts one after another in disconnected sequence, but skillfully wove their acrobatic tricks together with a series of balletic movements to form a graceful whole. In the hands of these artists, acrobatic dancing as we know it today, was born: an admixture of acrobatic tricks (walkovers, backovers, etc.) and dance movement (ballet and modern) shaded together to form gymnastic sequences or patterns in which grace is as much a requirement as technic.

The advantages of acrobatic dancing carry beyond the general excellent de-

(*Continued on page* 26)

1950 A.D. Young acrobatic dancers in acrobatic dance variation with ball.
photo: *Walter E. Owen*



Joe Price, popular teacher of acrobatics and authority on the subject for a quarter of a century, is the author in collaboration of the accompanying article and the series to follow.

The ground work for all acrobatic dancing is the series of basic flexing exercises with which we shall begin this series of articles on acrobatic dance. Since much of acrobatic dancing requires ballet steps, we shall apply ballet terminology to fundamentals.

DEFINITIONS

Plié — Pliés are identical with the plié used in ballet. The feet follow the five ballet positions. The full series of pliés used in barre work are used also for acrobatic dance.

Rélevé — Same as in ballet

1. BENDING

The feet are in 1st pos. One hand rests on the barre as in plié position. Bend forward at the waist and return to upright forward position. In forward bend, try to let the free hand touch the ground. Legs must be kept straight at all times. Repeat forward bend 8 times in counts of 8 beats. Repeat exercise 8 times in each of 1st, 2nd, and 5th positions.

2. BARRE SPLIT or STRIDE

Face the barre. Grasp barre with both hands directly in front of you in most comfortable position. Feet in 1st pos. Place left heel on the barre. Foot is turned out; leg is absolutely straight. Slide the left leg and foot to the left side as far as possible without straining, then return to original position. Repeat exercise for left foot 8 times. Then place right leg on barre and repeat exercise 8 times to the right.

3. VARIATION for BARRE SPLIT or STRIDE

Place left leg on barre as above and stretch to left. With left leg stretched, bend trunk left at waist and touch head to left knee. Straighten trunk slowly, leaving left leg on barre in stretched position. With left leg still in stretched position, bend backward at waist (touching hand to floor, if possible) and then

(*Continued on page* 26)

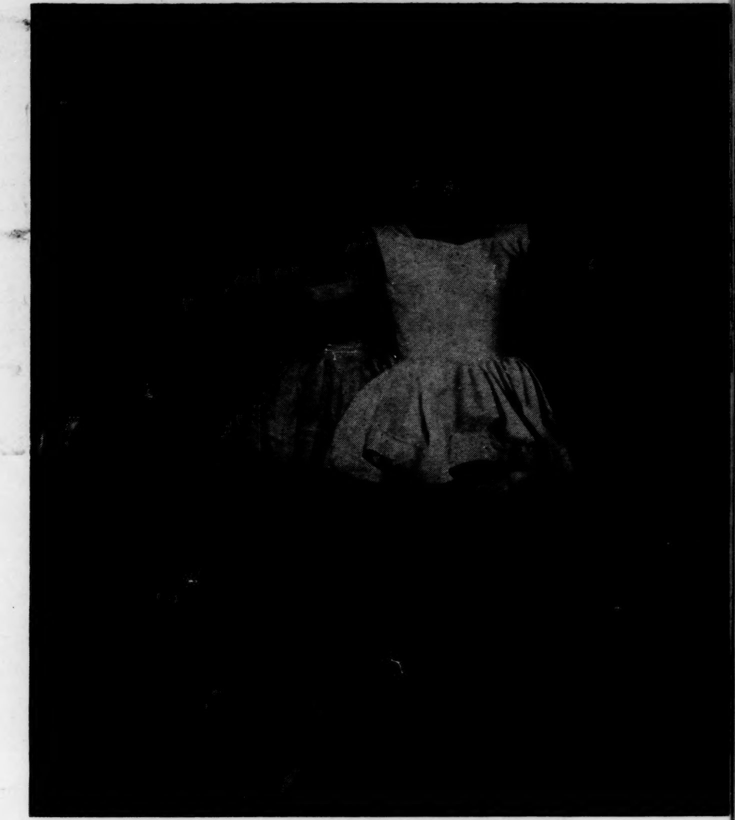
SWEDEN'S Little Princess

goes to Ballet School

The two photographs on this page were taken in classrooms of the school of the Royal Opera Ballet in Stockholm. The ballet school of the Opera is directed by Albert Kozlovsky and his wife Nina Dombrowska, formerly active in the Latvian ballet. This pair escaped from Latvia in 1944 in a small fishing craft; were later engaged to teach at the Stockholm Opera ballet school.

photos courtesy of the Swedish-American News Exchange

story courtesy of Mr. Holger Lundbergh.



Princess Christina at barre exercises in the Stockholm Royal Opera ballet school. She is the daughter of the late Prince Gustaf Adolf and his wife, Princess Sibylla, and a great grand-child of King Gustaf V of Sweden, who is now ninety-one years old. The Bernadotte dynasty is noted for its participation in many fields of art.

Boys and girls of the Royal Opera Ballet School in Stockholm at practice in partnered adagio under the tutelage of Mme. Dombrowska.

that grand institut

JOSEPHINE SCHWARZ, author of the accompanying article, in rehearsal-demonstration for members of her senior class.

by Josephine Schwarz

IN 2 PARTS

Part 2 — Conclusion

SAMPLE PROGRAM

Two more helpful suggestions and then on to other things. First, try to plan to have your groups of preschool and kindergarten children in the prologue or first scene. They get tired, cranky, nervous and upset, if they have a long wait back stage. However, if they are brought 15 minutes before curtain time in costume and make-up, delivered to the person who is to attend them, taken immediately to the stage, do their little bit and then collected by their doting mamas at the first intermission, they are manageable and need not be considered a liability to any performance. And the audience adores them. Second, only your best dancers should have solos, and these short ones. There is nothing more demoralizing to the audience than to sit through solo after solo, and nothing more detrimental to a good production. Let every child who takes private lessons have a dance group to *lead*, if you must, but don't feel you have to give them each a solo. You are out to build a good show. Your reputation as a teacher will grow if you present an interesting, fast-moving performance (although it actually has nothing to do with your pedagogical prowess). Build your dances around your leading characters and give them a chance to shine in the midst of the group if they are your best pupils. Consider the manner in which the professional ballet companies build their ballets, and do likewise.

COSTUMING

If you can acquire one dressmaker to do all of your costumes, fine, but that is usually impossible. Many of your mothers sew and willingly make their own child's costume. Examine with care the practice dresses of your groups, if the mother has made them, to ascertain the excellence of the maker. Then if you can persuade those mothers, who sew with loving care for their own, to make the costumes for those mothers in the group who cannot sew your dressmaking problem is solved.

Beautifully-fitted costumes are an asset to any dance performance. Most important are the hem lines and the fitting of the bodice. A machine-made hem will never show from the front, but an uneven hem-line shows to miserable disadvantage, though carefully rolled by hand.

Have the costumes sketched by a good artist, preferably someone who knows dressmaking. The home economics teacher of a High School, maybe. On the day you give out information concerning the costumes, take a roll call of mothers to be sure you have missed no one. Have a quantity of tracing paper and well-sharpened pencils. Let each mother who is to make her child's costume trace a picture of it with instructions copied carefully on the tracing or hectograph your sketches and directions and hand them out.

COSTUME CUT

This procedure definitely eliminates 8 or 10 different versions of the same costume, and allows the sewing mothers to save money and/or make money if they sew for others in the group.

If you can get the cooperation of one of the yard-goods departments in town you can save yourself much trouble and the mothers many mistakes; unless, of course, you *want* to order materials from one of the theatrical houses and handle it yourself. But if you are not using quantities of novelty materials, sparkle tarlatan, gold and silver cloth, etc., you usually can find what you need in the *drapery* or yard-goods departments.

If you get cooperation from a store have your secretary prepare a book

tion: the ANNUAL DANCE RECITAL

with the children's names in groups. Have a sample of material pinned to the top of the page devoted to each group, and the yardage (roughly) each child will need. The materials have been laid away on a special shelf and when the mother comes in to make her purchase she simply says, "I'm from Jane Doe's dancing school." The clerk asks, "What is your child to be in the recital?" The mother offers the information, the clerk opens your carefully prepared book, finds the child's name and sells the mother the required amount of the correct material. She then crosses off that name. You can easily check the book at any time to see who has and who has not gotten their material. It is thoughtful to set a deadline for the purchase of the material so that the store will not be inconvenienced too long and will invite you to do the same thing next year.

This is a foolproof method of handling this very annoying side of dance recitals, especially if your enrollment is large. And you don't want the worry of going into the yard-goods business.

PRODUCTION

Try to plan a simple modern setting. Use a UNISET, if feasible, thereby eliminating as many technical difficulties as possible in the way of staging. Remember the number of children who will be milling about back stage when you contemplate changes that involve hunks of bulky scenery. A UNISET guarantees no stage waits for scene changes and takes up no backstage space. If it is not adaptable to your story, good strong boxes or specially-built blocks of different sizes are very handy. They can be arranged in all manner of ways to suggest almost anything. Covered with some rich-looking material, they are a throne; with the material snatched off and rearranged, they become a rugged bit of rocky coast, if a specially-painted canvas is tossed over them. They can be arranged as flights of stairs, individual seats, grassy knolls, tables, etc., etc. Scene after scene year after year, they serve their purpose.

Should you need a forest, a meadow or any outdoor scene, decorate your stage with children placed in front of a plain cyc. Let one group be trees with lovely suggestive headdresses, another spring flowers, another a lake. The children can be quickly removed and hustled out of the way, whereas the stagehand who is supposed to fly the forest scene, which you have rented from Chicago, at a price, snarls the ropes and holds up the show. Then too, the children appropriately costumed will lend a charming atmosphere to the stage, while a piece of badly-painted scenery neatly spoils a well-planned effect.

Make a comprehensive cue sheet for your light man and stage manager. Sit down with them *before* the dress rehearsal and discuss the performance in detail. See that you get a good job of lighting. Lighting can make or break your costumes, can ruin or make a triumph, of hours of hard work spent in the studio trying to achieve a desired illusion. If your house is "non-union", high-school boys make the best stagehands.

NARRATION

The American public loves to know about what it sees. Even though you do a story as familiar as SLEEPING BEAUTY there will be those in the audience who either don't remember it or never heard of it. Of course you can

(*Continued on page* 30)

THE DAY AFTER

No relation to the author but a sister under the skin, her picture speaks as no words can. A photo of Janet White Salley of Attleboro, Mass. the day after the student recital, exhausted but GLAD. Lives there the dancing teacher who doesn't know how THIS feels?

BACK TO
DANCE SCHOOL
WITH

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the New York City Ballet in London

(Continued from page 9)

critics from both sides of the Atlantic toasted the continuing success of the season and the speedy recovery of Maria. Champagne flowed, flashlights flashed: there was not doubt that the company was IN.

And how they deserved their success! The dancers flew in less than a week before their opening night. They rehearsed on Covent Garden stage after the Wells performances which meant working most nights from 10:00 P.M. until the early hours. They enjoyed the roominess of the stage, but, of course, had the problem of adjusting themselves to the larger theatre. Before their late night rehearsals many of the dancers had stood to watch the Wells performances and the whole American contingent—dancers, balletomanes, critics and Sol Hurok—were present at Sadler's Wells' last night. **Ninette de Valois** warmly welcomed them, in her end-of-the-season speech from the stage and as Balanchine bowed his acknowledgments from the Royal Box, the audience raised a welcoming cheer that must have done much to calm fluttering hearts in American breasts. Even so, Lincoln Kirstein was heard to say the night prior to opening that he was keeping his toes, as well as his fingers crossed. All told, the company were about as nervous as Sadler's Wells were last year about their American debut.

There had been little opportunity for entertaining before the season started but the social whirl will soon be under way. Most of the dancers were initially lodged in the Strand Palace or Imperial hotels, but are gradually moving out to stay with friends or in apartments leased from departing Sadler's Wells dancers.

The popular press, which so often acts here as if the only ballet company in the world was Sadler's Wells, really went to town over the New York company, splashing pictures and stories from the moment the plane touched down. **Barbara Bocher** stole the airfield publicity as a 14-year old baby "ballerina"—and paid the penalty the next day by having to cope with Ministry of Labour formalities for a working permit. Balanchine endeared himself to everyone and gave unsparingly of his time in order to participate in English dance functions. At the busiest time early in the season he agreed, with Kirstein, to address the London Ballet Circle, and also consented to perform the opening ceremony at the R.A.D. Annual Garden Party.

At this writing we have only glimpsed the potentialities of the company. The choreographic richness which we anticipated has been superbly evident, but we none of us expected quite so good a company, such vital and exciting dancing. Whatever London thinks on balance after seeing the whole repertoire, London is enormously interested already. Excuse me, I must get right back for the second performance.

THE YOUNG DANCER

a section for the six to sixteen-year old

"I SEE AMERICA DANCING"

Isadora Duncan could use language for poetry as well as for dance, and I know of no happier way to extend my hand and greet you than with her prophetic words. Since Isadora's death in 1927 millions of children more than ever before have been studying dance in schools and dance studios throughout the nation. These Young Dancer pages are for each and every one of you. And what fun you're going to have in them!

You'll read of dance in faraway times and places, and of today. *Adventures in Movement*, which starts with this issue, will present a new project each month for you to try with your parents and classmates. There'll be plenty of pictures and stories of famous dancers like Moira Shearer and Nana Gollner, because we think you always want to know how a dancer becomes famous. There'll be suggestions for your scrapbooks and quizzes to sharpen your wits. Of course, there's always the possibility that you'll find your own name or picture in the new columns. And there are lots more plums in the pie!

Yes, endless surprises are waiting to be shared with you, just as you've shared your intimate feelings about dance in the multitude of letters you've sent into our recent essay contest. Over and over again in these letters the thought has echoed, "I don't know if anybody else feels this way, but . . ." and then on into a rhapsody of how very much dance means to you. You may be sure that there are many many girls and boys (of all ages) who also feel the magic and the love you have for dance. Here's to your happy voyage together in The Young Dancer.

In the July issue you saw the pictures of the Winners and the Grand Winners in the essay contest. Following are the ten writers, along with short excerpts from their letters, who were next outstanding in their ability to say what they felt. It's been difficult to chose, so many had merit.

Always yours,
Lydia Joël
YOUNG DANCER Editor

HONORABLE MENTION

Young Dancer Contest: *WHAT DANCING MEANS TO ME*

". . . The satisfying exhaustion that follows a robust passage, when the dancer is surrounded by a combined whirr of music, space and sweat, and his senses are sharpened to an animal awareness . . . The fact that a tossing adventurous world such as ours is teeming with millions of possible appreciative dance audiences; the young of these capable of opening new doors, shedding new shafts of light to prove to a willing public that dance consists of more than satin slippers, white tulle, or grotesque gestures. . . ."

MELISA NICOLAIDES, age 13
New York City
Pupil of José Limon, N. Y. C. and Dorothy Bird, N. Y. C.

". . . They say that one doesn't appreciate something enough until it has been taken away. I know this is true because I have had the thing I love most in the world taken away from me . . . I know my story will have a happy ending, but it isn't finished yet. I shan't be able to dance for another six months because I still have a weak heart from the rheumatic fever. But, when I do start dancing again, I'll be working harder than ever, and with even more appreciation."

BETH DOWIN, age 15
North Hollywood, Calif.

Pupil of Bert Prival, Hollywood, Calif.

". . . The most remarkable thing about ballet is its quality of lasting beauty. No matter how many times I see a great ballet I never tire of it. The steps and exercises on which ballet is based were created many years ago but they still appear new and fresh each time. A good dancer never stops learning. Even the greatest ballerina in the world must continue to practise and take lessons to improve her art. . . ."

NANCY MOUNT, age 14
Garden City, N. Y.
Pupil of Mrs. Alan De Sylva, Hempstead, N. Y.

"Dancing means only this: the art of having fun, and to make other people happy, and to work hard, because this world would be nothing if people did not work to be happy, and a chance to meet people, and, have a future of happiness, and gracefulness, and to learn the meaning of dancing, and to express yourself, and to have posture, and poise and to live a life of joy, and to be great and happy and make my Mother and Daddy happy, and to get more out of life, and to stand up and dance when someplace is dull, and to teach other people this art, and have an ear for music, and because dancing is wonderful, and all people working together makes the world go round."

DOROTHY ELLEN GREEN, age 10
Annandale, Virginia
Pupil of Marjorie Todd, Puckett Homes Studios, Arlington, Va.

". . . Dancing is a life and death beyond that which God has given us, a fiery, beautiful and terrible expression of our most secret cherished dreams. It's a mistaken idea of the non-dancer, the unimaginative, the forever old, that a dance is performed by a body, by hands or legs or arms, or by learning a series of steps. Dancing is a yearning of the soul, a throbbing in the blood, an outpouring of all our joys and sorrows, laughter and tears, most fierce passions and wildest flights of fancy. And the dancer, like the dance, is eternal, knowing no death. . . ."

SHIRLEY DODSON, age 14
Atlanta, Georgia

Pupil of Mrs. E. G. Johnson, Atlanta, Ga.

". . . To me dancing means the very expression of life itself. It means all of the sadness, heartaches, thrills, joys and amazements of life put to music. The true meaning of dancing can never be put into words. It can be shown only by dancing."

KATHERINE WILLIAMS, age 14
Danville, Illinois
Pupil of Dorothy Gilkey Wright, Danville, Ill.

"To me dancing is an outlet of expression. Since it is hard for me to confide in others and make my emotions known, I feel free to let go of all that is inside me. When I dance, everything is forgotten, and I "confide" in dancing. . . ."

LOIS GOLDSTEIN, age 14
Brooklyn, N. Y.
Pupil of Blanche Evan, N. Y. C.

". . . I will always remember what my first teacher told me, 'Always do something a little better than you can' she said, and I've tried to follow this advice . . . Some people have a very mistaken conception of ballet. They picture it as a tutti-frutti sort of profession. They see only the graceful and beautiful results, not the sweat, pain and heartbreak that goes into the making of a dancer. . . ."

MIRIAM TEITELBAUM, age 14
New York City
Morakin School of the Dance, N. Y. C.

". . . Will I be among the 'chosen'? I sincerely hope so, for that is my dream. However, if I'm not, just think of the thrill I'll have teaching my grand-children plies and ronde de jambe instead of knitting and crocheting as my grand-mother taught me!"

SANDRA GOSS, age 12
Long Island City, N. Y.
Pupil of Miss Lyper's School of Dancing, L. I. C., N. Y.

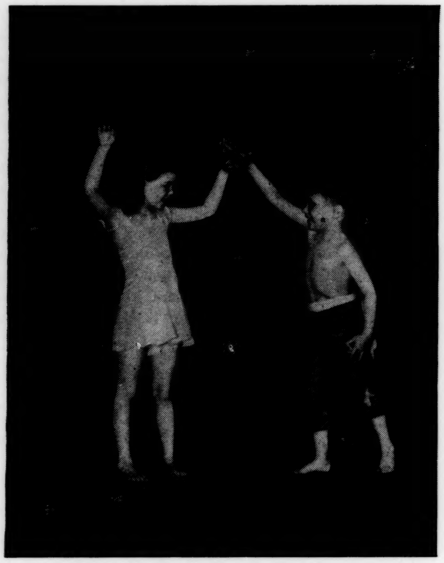
". . . When I was a little girl, just starting dancing, I thought people who didn't dance were very silly. Why didn't everyone dance? They all have feet. Now I know that there are not too many people who are so graciously gifted to dance well. These are very lucky people, and if they have any heart at all, they will use this talent."

KATHERINE FARREN, age 11
Alhambra, California
Pupil of Mrs. Rae Wallace, Alhambra, Calif.

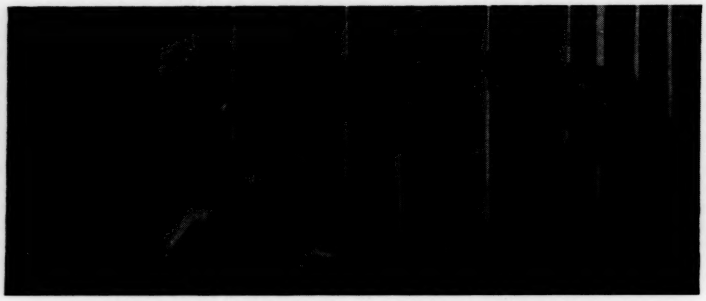
YOUNG DANCERS in Action

a few of many on the recent recital scene

Rachel Webster, lovely pupil of the Constance Hardinge School of Ballet, Bristol, Va., danced the role of Princess Aurora in the recent school performance of "The Sleeping Beauty". (Below) In the same performance of the entire ballet Ann Wilson took the role of the Lilac Fairy. She is shown with a group of Nymphs in a scene from Act I.



Little Katinka Matson and Joy Cross of the Edgewood School in Greenwich, Conn. perform happily in a scene from "The Songs of Innocence and Experience" (based on the poem by William Blake) choreographed by teacher Valentina Oumansky. Photograph by Forrest K. Seville.



Up in Boston Jan Veen's male group appeared in Mr. Veen's dramatic ballet "Aftermath". Left to right: Everett Belanger, James Wallace, Frank Benedict (on the floor), Ralph Taylor and Boyd Ryland.

These youngsters of the Harlem school of Henry Le Tang and Ruth Williams are preparing for their recital performance in a simple tap routine. The girl in the front row, right, doesn't really belong in the group, but she's there because she wants to be with her sister. Henry Le Tang is explaining.

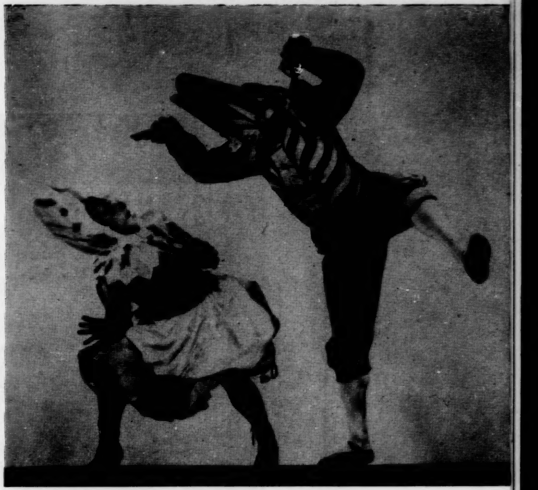
In Lima, Ohio Marilyn Willis, pupil of Mary Trovarelli, was presented in solo recital, replete with Little Symphony accompaniment.

BALLET—the Universal Language

Positions VI to X

by Selma Jeanne Cohen

faculty member, American School of Dance, Hollywood, Calif.
Eugene Loring, director



Is it ballet? Of course, in spite of the pointed heel and grotesque arms of Herbert Bliss. And Beatrice Tompkins has her left knee turned in, and a contraction to the right at her waist, in this scene from "Punch and the Child" from the repertoire of the New York City Ballet.

CHAPTER 7 — CONCLUSION

What's the idea? Chapter I said there could be only five positions in the classic ballet. So it did! Since the early 18th century, ballet adhered strictly to the five true positions, all of them turned out. For 200 years teachers agreed that the false positions were "useless for young persons to learn." They evidently had not read one of the greatest books ever written on the subject of ballet — Noverre's "Letters on Dancing and Ballets."

Writing in 1760, Noverre said, "The (five) positions are good to know and even better to forget. The turnout is not essential to beauty, for look at the great paintings and statues of the past. They portray the human body in beautiful postures, but they never depict it with turned out legs." Yet Noverre also wrote that "nothing is so necessary for good dancing as the turnout of the thigh." Did he approve of the turnout or didn't he? Yes — and no.

When he urged the necessity of the turnout, Noverre did so because he saw that it was essential "for grace and elegance." But he also saw that the human body is capable of other forms of beauty. Most of us would agree that the architecture of a Greek temple is beautiful. But what a dull world this would be if we admitted only this one type of beauty!

Not for another 140 years was ballet ready to accept the ideas of Noverre. And even then acceptance was achieved only after a struggle.

The onslaught came from two main sources; one outside the ballet, and one within. In 1900, rejecting all the formalities of ballet technique, a young San Francisco girl went to Europe to prove that dancing without pointes, without pirouettes and entrechats, without the turnout, could be beautiful. Isadora Duncan danced without recourse to virtuosity because, by renouncing the turnout, she made certain kinds of technical brilliance impossible. But simultaneously she opened the field of dance to new forms of movement. By aiming at naturalness of appearance, she discarded the stiffly boned corset (considered as essential to the contemporary ballet dancer as pink satin toe shoes) and the new freedom permitted her to make extensive use of the upper body.

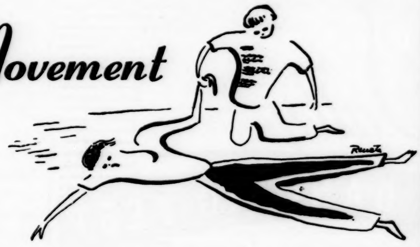
Ballet had never denied that dancing involved more than legs, but its technical development had become so concerned with legs that the rest of the body had been too much ignored except insofar as it aided foot work — the straight back for balance, the swinging arms to propel pirouettes, etc.

Because she disowned the turnout and the virtuosity connected with it, Isadora Duncan believed that she had discovered a form of dance incompatible with ballet. Ballet would have to go. Indeed, for a time, its status was seriously threatened. Duncan scored triumph after triumph; but while ballet persisted in concentrating on technique, it could not utilize her attractive innovations. The ballerina's arms and torso had to support her turns; if she let them bend and flow, as Duncan did, she would lose her balance on fouettes. What was to be done?

As a matter of fact, something was already being done. A year before Duncan appeared in Russia, Michael Fokine, then beginning his career as a choreographer, found himself dissatisfied with the state of contemporary ballet. It should not consist, he claimed, of acrobatics; the Russian ballet was trying only to

(***Continued** on page* 28)

ADVENTURES in Movement



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Invite someone to experiment with you. Ask your partner to lie flat on the floor as if she were poured onto it.

Lift her arm gently, and not very high. When you drop it, her arm should be as limp as that of a rag doll. If she places it or lowers it slowly, she's not limp. Try the other arm.

Bend her knee up from the floor. If she keeps it there, she's not relaxed. Test the other leg.

Push her head gently first one way, then to the other side. If she's cooperating properly it should lie wherever you push it, and it won't roll back.

Put your hand behind her back and push her over carefully. If she's protecting herself, or rolling back, or assisting you with her foot, she's not as limp and relaxed as a Raggedy Ann doll.

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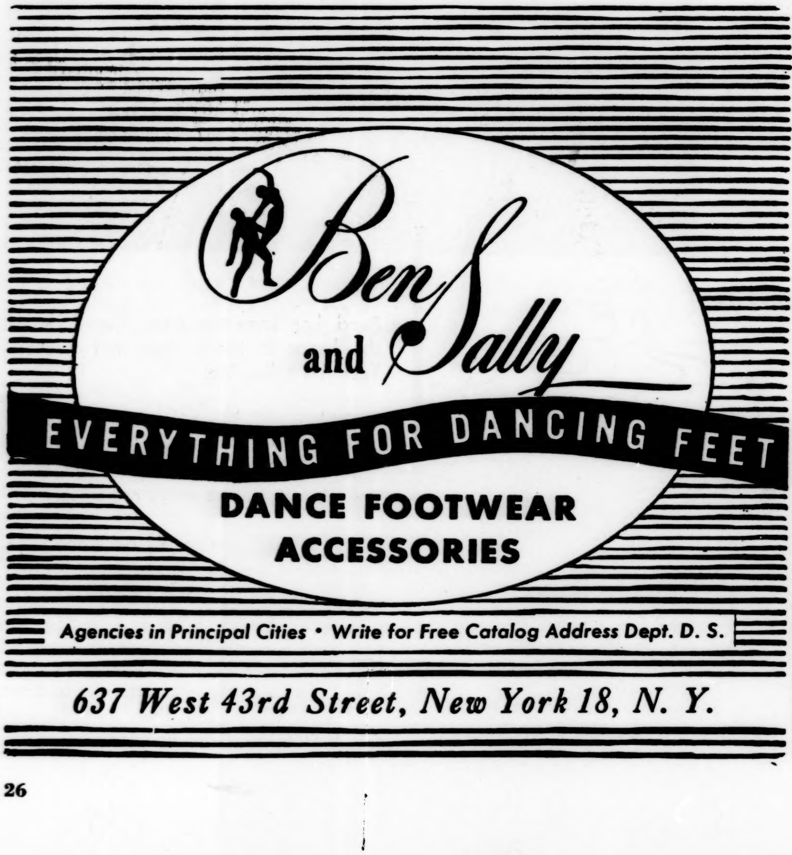

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ACROBATICS — prologue

velopment of the body. For the ballet student, a parallel acrobatic training will help rather than hinder the limberness of back and legs in extensions and arabesques. As great an authority on ballet as Theophile Gautier was moved to say of acrobatic training: "The famous jump of Carlotta (Grisi) in LA PERI shows to what good account these means might be turned — and, with a well-instructed ballerina, it would be simple to invent things of even more striking and daring grace. . ."

The training given to the body for acrobatics benefits not only the very young, but also those far beyond the span of years usually allotted to physical vigour. We know from his autobiography that Jawaharlal Nehru's day begins at 7:30 when he rises and goes through a series of exercises which include standing on his head. The famed and ever-young Billie Burke is another advocate of the headstand for stimulatory purposes, while W. L. Jamison of California can still do headstands at the age of 80!

Since many children evidence signs of acrobatic inclinations at very tender ages, the question often arises: what age is best to begin acrobatic dancing? The average age suggested is 6 to 7 years. The mental understanding of the child is adequately advanced at this age, and the child has gained sufficient control over its limbs.

However, acrobatic dancing may be started as early as three years of age, *provided* the training be of a type which makes for a *gradual* development. The training should in no way fatigue the child. Children under six years of age should be given only baby work — roll overs (front and back), cartwheels, headstands, the foundation of an inside out, nothing, however, requiring the arms to go too far over the head.

The approach to tricks for children of all ages must be a gradual one. This cannot be stressed too strongly. No child should be given any trick or part of a trick before previous basic steps are thoroughly mastered.

Now, return to the part of this article devoted to the basic flexing exercises with which we shall begin this series of articles in basic acrobatics.

ACROBATICS

continued

back to original position.

4. FRONT KICKS

Stand at barre and hold barre with left hand. Weight is balanced on left foot, heel down. Right leg kicks from attitude high to the front and carries slightly to the back on its own momentum. The movements of the right leg describe a pendulum motion preparatory for front shoulder kick. Repeat exercise 16 times for right leg. Turn and repeat 16 times on left leg.

5. SIDE KICKS

Stand and grip barre with right hand. Left hand encircles own waist to the front so that left hand rests on the waist vertically below right armpit. Feet are in 4th pos. (slightly closer than in ballet 4th). Kick with left foot, back against barre and up to the side, aiming for a behind-the-left-shoulder position with the left foot. Turn and repeat positions and exercise to the right with the right foot. Repeat

8 times to each side.

6. BACK KICKS

Stand facing barre at arm's length. Grip barre with both hands in front of you. The right foot is extended to the base of the barre. Now swing right leg backward, keeping leg straight. As the leg swings back, the head bends back simultaneously, forming semi-arch with body. Repeat exercise 8 times on right leg, 8 times on left.

Variation: Perform exercise as above, but letting the knee of the leg in motion bend on the back swing, enabling toe to touch to or above the back of head. 8 times on each leg.

★

The foregoing exercises are the basic floor stretches and kicks for limbering. Next month I will concentrate on basic mat exercises.

JOE PRICE, popular teacher of acrobatics, whose twenty-five years as an authority in this subject give special weight to the accompanying article and series to follow.

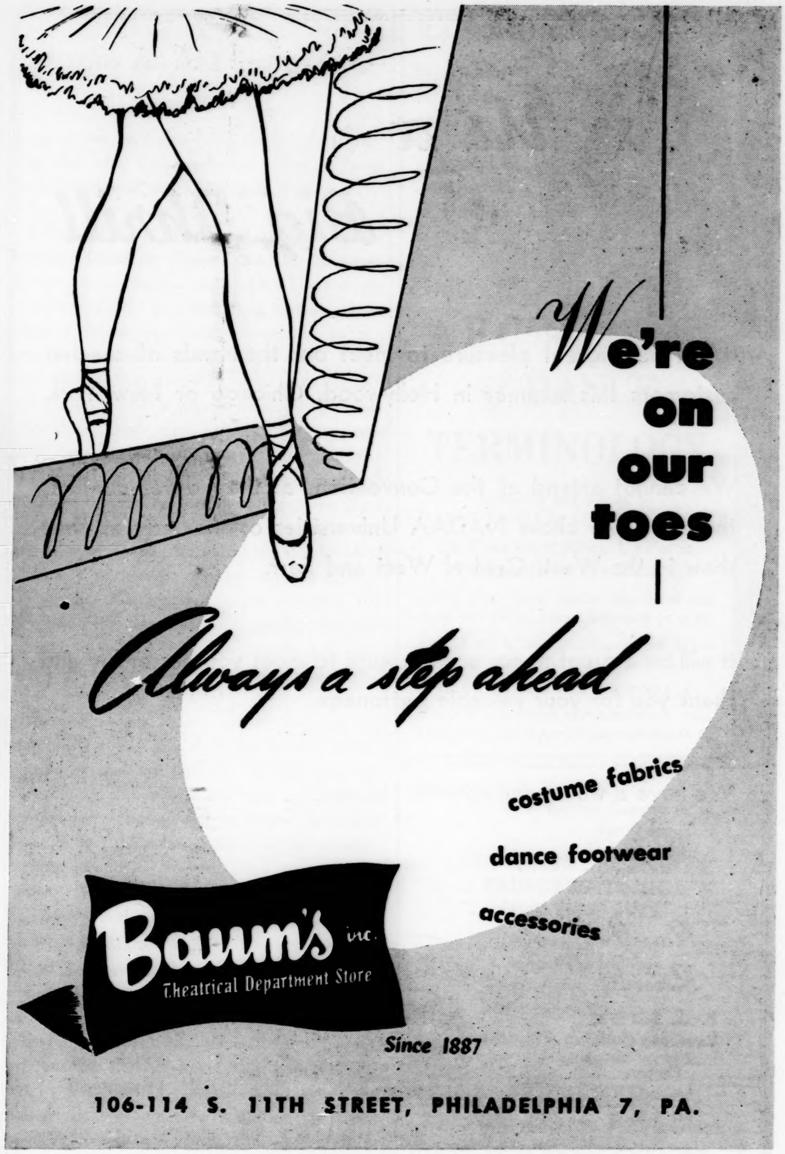
LIKE most great teachers in varied forms of dance, JOE PRICE can look back on a long and amazing career.

In the beginning, as a boy of ten, Joe used to run errands backstage at the Orpheum Theatre in Brooklyn. In those days, every 10-act vaudeville bill had at least two acrobatic acts. Every now and then the acrobats would show him a trick or two.

At fourteen, Joe found his opportunity when a Riseley Act was short one boy. He remained with the Riseley Act five years; three of which he served as an apprentice. From there, Joe joined a dancing act which needed a versatile man. It was only a short step to a partnership with another boy in an acrobatic dancing act of their own. The act was successful. Joe and his partner added a five-piece band.

Vaudeville was having its ups and downs by this time, and Joe found it much more lucrative to make up special tricks for other performing artists.

In 1925 he started teaching performing artists. This was the beginning of a teaching career which has just passed its 25th year. Among his graduates may by numbered students from all over the world. His articles carry the stamp of definite authority, and we count ourselves fortunate to have been able to secure these valuable lessons in acrobatic technic for our varied readership.



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the universal language

(continued from page 25)

startle its audience with the strength of its performers when it should have been trying to stir its spectators by the beauty of the pictures it created. In line with his theories, Fokine began to compose ballets devoid of the heretofore inevitable virtuoso tricks.

He did not entirely renounce ballet technique as Isadora had done. He used those parts of it which presented the dancer as beautiful from head to toe. Whatever steps in the ballet vocabulary caused the dancer's face to be distorted by agony or her arms to be handled like propellers, he rejected. When poses and steps based on the turned-in positions made the whole body dance beautifully, he used them. By eliminating the kind of technique which required a constantly rigid back and strong arms, Fokine made possible the introduction of free movement into the realm of ballet. By refusing to limit types of beautiful movement to those permitted by the turned out positions, Fokine paved the way for the great expansion of the ballet language.

Ballet was freed of its restraints at the right time.

As the attitude of the ballet dancer has broadened, so has that of the modern dancer, until today a new form of theatre dance is being born out of what were thought to be two incompatible art forms. All of which means that today's dancer has to know a lot more than he would fifty years ago. What specifically must he know?

He must first, of course, master the traditional ballet language, the steps and poses based on the turned out positions. Then he must go on to learn movments based on the turned in positions. Some ballet steps can be done without the turn out, but they require the use of new muscles, new coordinations. Try *plies*, *battements*, *tendues*, and *grands battements* turned in and you'll see. But some moves in modern dance cannot be performed at all turned out, knee drops, for instance, would be impossible. Today's dancer must learn also to dance sometimes with flexed toes, with elbows bent at a sharp angle, with hips pushed forward or sideways.

Is there no limit? Indeed there is! Noverre laid it down in 1760: "I know nothing wrong (in ballet movement) but when the body is badly arranged, when it totters and when the legs cannot sustain it." When dancers were ready to recognize that neither line nor balance invariably required the turnout, they could accept other forms of movement, knowing that they would not destroy the essential character of ballet. The contemporary artist disdains limitations. He wants to be capable of moving in any way that might create a design of interest and beauty.

Now ballet realizes that many forms of body movement are consistent with its own style. What does a ballet company expect of a young dancer today? Entrechat six? Of course! Triple pirouettes? Naturally! But also contraction-release, time steps — and don't forget boogie!

Yes, there can be only five positions in classic ballet, but ballet is now modern and its positions, six to ten and more, are limited only by the shape of the human body and the force of gravity.

Mary Wigman speaks to her pupils

Continued from page **15)**

before beginning to compose. They came — wonderful! I stood in front of the mask of the young woman and thought: this is the face of the dance. The second mask which was to show the features of the mature woman disturbed me. Was this face not already too hard and bitter to justify the gesture language which I had invented in my thought for her? And then the mask of the old woman, which I wanted to wear myself. It frightened me, because it expressed something I had not yet learned from life. It expressed something so remote and beyond life that I could visualize for it only motionless silence. The foot of this woman would not even lift; her tired hands would no longer consummate that last symbolic action, the cutting of the thread of life. Time and time again I stared at it, hoping in vain to succeed in evoking the dancing life in it. In vain! I had to forget about "Lied der Nornen".

And then it happened that "Schicksalslied" suddenly arose in me! Suddenly my entire body was tense, unbearably tense, my hand grasping my tightly closed coat; I was straightening, growing in a struggle within and without me, prancing, three wide steps into the dark, empty room — a rhythm forced my arm upward — the theme of "Schicksalslied" was born! I could hardly wait for the morning to come when I could arise and work, mold, form, compose. Within three days the dance was ready. I have never changed anything about it. It was as if this dance had germinated within me a long time, as if I had only to open a vent for the creative stream, as if it waited only for some unbearable climax to give it final shape and reality. Later I asked myself whether it was the outer situation which forced this dance into being, or whether it was a matter of compromise. I know now it was not. "Schicksalslied" had to be created in the womb of experience. It was a natural phenomenon which gave rise to the dance cycle "Opfer" (Sacrifice). But at the time I was completely unaware of it.

★

I had returned from my first American trip and was full of the impressions of the continent with its life, its people, its noisy cities and endless landscapes. Those were merciless months, during which everything personal had to be sacrificed to the practice of the profession of dancing. They were months of struggle and sacrifice — but also of triumph. Only once for the duration of a very short day could I forget my professional business and yield to the power of a natural drama, the sight and sound of great Niagara Falls.

Some time later, in the silence of my studio at home, I began to work on "Opfer". I was almost frightened by the power with which I was forced into this work. But neither during the creative process nor before it, did it ever occur to me to connect the theme of "Opfer" with my own inner emotion when I faced God's handiwork in the Niagara Falls . . .

★

When, in 1942, I created the "Tanz der Niobe" (Dance of Niobe) the female figure of the Greek legend took shape before my eyes, the symbol of a suffering mother whose lovely children were taken from her by the deadly arrows of the Gods. Never will I forget how this theme troubled and tortured me, how I always caught myself pressing my hands protectingly and cautiously against my own body, how the humming of a tender lullaby was always on my lips — until the wailing, the mourning called for liberating tears. How the trembling arms wanted to embrace the last child, to protect it against the deadly blow — how I wanted to sacrifice myself, saying: "Take me, take me, but spare this one, the very last little one. . ." until nothing was left — only a body which no longer belonged to me, an empty and burned-out vessel.

★

These examples I have evoked for you are consciously tuned to a dark and somber mood, because it was my purpose, by pointing out the organic relation between form and content, between experience and creation, to bring closer to you the relation between the creative experience and its consummation in dance. Of course, I hope you will remember that gayety, merriment and tranquillity also find their places in this realm of creative experience.

I am conscious that the purpose of most creative work is toward the professional outlet. The professional, performing dancer is only human; he finds himself in a certain environment and he cannot help but be modified by it. Ambition raises its head above the greater ideal of creation. Ambition itself has its uses; it can be a salutory thing.

But above the consumation of creation and ambition to succeed in a profession, there emerges something quite colossal and wonderful — a climax of achievement which comes to you as a glorious gift from the Gods. These are the rare moments in which, completely carried beyond yourself and removed from reality, you are the vessel of an idea. In these rare moments you carry the blazing torch which emits the spark which jumps from the "I" to the "We", from dancer to spectator. This is the moment of divine consummation, when the fire dances between the two poles, when the personal experience of the creator is communicated to those who watch.

Those are the moments of the greatest pride and deepest humility a dancer can know, an experience for which I can find only these words: the great grace."

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the annual dance recital

(Continued from page 21)

print a brief synopsis on the program but an ideal way of handling this problem is to use a narrator. Where will you get one? How about a dramatic-art teacher; the announcer from your local radio station, one of your older students who has studied dramatics or just someone who has a pleasing voice and can read well?

There are any number of ways of using a narrator. They may appear, fittingly costumed, before the opening curtain and tell the story briefly. They may narrate from the side of the stage or over a P.A. system from back stage from time to time throughout the performance. (This helps considerably if you are depending on small inexperienced youngsters to do bits of pantomime which deal directly with the story. It is easier for the youngsters to act if they hear what they are supposed to be doing and it certainly clarifies the scene for the audience.) A charming use of a narrator is to have him introduce each character (in a prologue). As the character appears for a moment in the spotlight he speaks a few brief words about them and thusly, your story can be told. It is rather like turning over the leaves of a picture book.

BACKSTAGE MANAGEMENT

It is always safer to organize the children back stage, having plenty of helpers to keep them corralled, than to trust them to stay put in their dressing rooms. It is best not to depend on mothers exclusively as helpers. School teachers are better, but best of all are high-school girls. A senior in high school will have more authority over the junior and grade-school students than any adult. But a mother will be better able to attend the kindergarten and pre-school youngsters. One who is calm and preferably one who does not have a child in the group. Get these assistants organized before the recital and tell them the story and point out the entrances and exits and the workings of the entire show. Have them at dress rehearsal in order to practice the whole business of getting to the stage with their groups at the proper time and herding them back into their dressing rooms.

The safest and best place for you is a stationary spot in the wings, preferably on the side where the curtain pulls. Here you can keep your eye on the production, give the cue for the curtain to be pulled or pull it yourself. You can smile, nod, whisper, encourage, keep time and silently grit your teeth. Have a small light-footed messenger in sneakers at your side so that she can fly hither and thither at your bidding. She can dash up to the dressing rooms and announce to the "helper" that her group will be on in five minutes and they should start for the stage. She can rush to the other side of the stage (if there is passtage) and jerk in the stray head that has poked itself out of the wings. She can carry a message to the pianist to cut the next number because Mary Margaret has fainted from excitement. She can mop up an excited puddle left in the wings by a nervous bladder. She can pin a busted toe-shoe ribbon in place while your shaking hands hold the unfortunate ballerina steady. At the end of the performance she can render first aid to your prostrate form, put the pin back in your earlobe and set your transformation straight before gushing mamas and friends mob you.

TIDBITS THAT MAY HELP

If you are in the habit of appearing in your own recital plan a solo as an entracte. Don't be one of the leading characters. The strain of dancing a large role plus the responsibilities of director-producer are too much and you will not be able to dance your best.

Always have an older girl on stage with the little beginners. Someone who is dependable emotionally and rhythmically. They can speak quietly to the youngsters during their dance or lead them, through their routine. It gives the children confidence and eliminates a great deal of stage fright.

Tell your beginners who have never appeared on a stage exactly what will be expected of them. Start this week before the performance and repeat your story often so that they will be familiar with the setup back stage, their exits and entrances as well as their dance. Tell them about the bright lights, applause, the curtains, where the audience will be in relationship to themselves, and anything else that you think they need to know.

Rehearse bows as religiously as you do the dance.

If any group or soloist is to use props don't spring them the last week but have them, or something that they can imagine is the thing, to practice with from the beginning.

Mothers know a good deal more about make-up these days than they have in the past. Let them bring the children with lipstick and rouge applied. This saves you a tremendous amount of time back stage before the performance. Your make-up person has only to touch up those who need it and apply full make-up to your leads.

If your school is very large send a form letter to your mothers or the children telling them what arrangements you have made for purchasing costume material, when you expect them at the studio for instructions, how you are handling the ticket sale, what night their child is to perform and what time you expect them at the theatre, etc., etc.

SAMPLE LETTER

If it is necessary to make any costume changes during the performance (it isn't usually if you do a story) try to plan them during an intermission. If this is impossible, have a special "helper" in the wings to act as dresser. It could be one of the older girls in the performance or one of those high-school seniors mentioned above, but DON'T let it be the mother of the child.

If you have a sponsor for the performance (an organization or a school) they should handle the ticket sale exclusively. If not, handle your ticket sale on a purely cash and carry basis as a professional theatre does. Lay away tickets until a specified time before the performance but give them out only when they are paid for. This eliminates extra bookkeeping and keeps you in the "know" as to how the house is going.

No matter how often in the past you have counted on the extra money from recital don't be unhappy if you break even. Take the attitude that this is an amateur performance presented by children and the best piece of advertising you can do. Keep the price of tickets down so that more people can come and see your handiwork.

Get a good professional printing job done on your programs. They are cherished by the youngsters often for years after the performance. It's nice to have a good-looking program as a memento and it's good business on your part.

Don't feel it is necessary to present your recital at the end of the season. It is often better to give it earlier because of tangling with graduations and end-of-the-school-year activities. Then too if your recital comes early in May or even in April you have weeks left in the season to brush up on technique.

It is better to send your pupils forth into the summer with a last hard workout than it is to send them forth with only recital dances singing in their legs.

EPILOGUE

I didn't say the recital was going to be easier; I said better and smoother.

My hat's off to the dancing teacher who puts on a good, smooth, professional dance recital. It is a whale of a job, a gigantic undertaking, a creative business from beginning to end whether they have 50 or 500 pupils to present. Everything mentioned from choice of theme to backstage management is their responsibility. There will be those who may not agree with some of the suggestions offered above, such as mixing tap, acrobatic and ballet in one scene or allowing pre-school tots to appear on the stage. But it will be those people who are not faced with those particular problems or those who do not earn their beer and cheese by running a dancing school. Presenting a dance recital can be compared to nothing more complex than presenting a dance recital.

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the Paris press on Martha Graham

(*Continued from page* 10)

tumes, made this perhaps the most wonderful success which I have ever witnessed. . . ."

MAURICE POURCHET in *Les Arts*

". . . Martha Graham is certainly a great artist, a dancer and choreographer of the first magnitude. Her ballets are composed with a great deal of intelligence and taste and her dancers have undergone a discipline that gives absolute results . . . but wishing to express too many things, her ballets become impermeable and they finish by creating an insurmountable boredom . . . at the end of the evening, one could not stand any more symbolism and metaphysics; one would have liked, by contrast, to see the French can-can or the ballet from Faust. . . ."

ANDRE WARNOD in *Figaro*

". . All the members of the company deeply possess the large technical range created by the genius of Martha Graham . . . by her extreme technic, which fills space with unexpected forms and seems to give her more than three dimensions, by her rhythm, given over to the most diverse pulsations of her emotions, by the many forms that she succeeds in giving to her body, by her way of making the ground participate — or any other prop — in her dancing, and above all, by her continuous interior tension, similar to a veritable trance, she succeeds in communicating to us the entire scale of human emotions, from the most tragic to the most comic, with a new vocabulary that we are surprised to understand without having had to study it. . . ."

DINAH MAGGIE in *Combat*

". . . There was a huge pro-Graham audience who cheered all of the dances, but the French were bewildered and dazed by it all. Unfortunately, we were in the French corner on this one. It was the first time we saw Miss Graham and it was an impressive, but highly confusing experience . . . There is no doubt that Miss Graham is a beautiful and great dancer. Whether you agree with her or not, whether you understand her or not, she has brought something original into the theater and the dance world. If you're looking for a new theater experience, we suggest you catch the show. But if you expect to see any of the familiar forms of dancing, you will be sorely disappointed. . . ."

ART BUCHWALD
in the *Paris Herald-Tribune*

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Martha Graham in Paris

(*Continued from page* 10)

her hold on the public from the start, and she never let go, this despite the fact that she was suffering from a pulled knee muscle which hampered her psychologically, but not in the least technically. It must be said that in comparison with all the premieres we have ever seen in Paris, this one went off like clockwork. Except for a few sour notes in the orchestra, there is not a point to quibble on. Second came EYE OF ANGUISH. In this work Helen McGehee was truly brilliant. Now the *clou* of the evening, CAVE OF THE HEART. Rarely has this been better danced. Martha, Erick, May O'Donnell, Helen were all in wonderful form. Lastly, at the end of a taxing program for the audience as well as for the dancers, we saw EVERY SOUL IS A CIRCUS. By this time the spectators were too tired to give their full concentration and although this was much appreciated, it was not the roaring comedy with give and take between stage and audience it so often is. There were many, many curtain calls, despite the fact that it was after midnight by this time, and the whole was topped off by a wonderful party *chez* Baroness de Rothschild. Martha is, as ever, her sweet self, and this *was* a great occasion. . . ."

report by Pierre Tugal

(*Continued from page* 10)

accustomed, these are as difficult for the average spectator to absorb as a cross-word puzzle, accustomed as they are to pretty spectacles, which do not demand much from either intellect or emotion. With EYE OF ANGUISH, therefore, the majority of the audience began to take a more defensive position, which became accentuated with CAVE OF THE HEART and especially with EVERY SOUL IS A CIRCUS.

But if I have said the average spectator is bewildered and on the defensive against these complex works, I must emphasize that the haut monde of France, on the contrary, the artists, the painters, the musicians, the writers and above all, the dancers of France responded to the works of Martha Graham with unbounded enthusiasm. These people understood. They instantly grasped the profundity of conception and instantly admired a technic never before seen in France.

I think, in retrospect, that Martha Graham certainly lived up to what Paris expected of her. The Parisian press reflected in degree the same kind of reaction to be found in the house on opening night, all the way from the excoriating to the ecstatic. It must be said that the majority carped in degree, but those who accepted her, the avant-garde and the liberals of the press, accepted her with a vengeance.

Regrettable to report, Martha Graham never appeared in Paris after that one night, as a sprained knee took her out of action and the entire season had to be cancelled. A more definitive critique of the choreography of the Graham repertory cannot be forthcoming, therefore, until her next appearance in Paris, which, it is to be hoped, will be soon.

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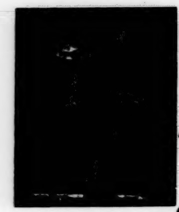

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(Continued from page 8)

camp and he has already made a comeback and will dance in the company of **Mia Slavenska.**

★

Paul Szilard has returned to America after a four month tour of Europe with Sonia Arova. Between engagements in Holland, France and Italy, he directed and danced in a film short made in Venice, together with a group of Italian dancers from the Venetian opera ballet.

★

15 CANADIAN BALLET COMPANIES to appear at Festival in Montreal

Last year, the second annual Canadian Ballet Festival presented in Toronto's Royal Alexandra Theatre, played to capacity audiences for one full week. Ten companies from Montreal to Vancouver took part in the festival. Plans were immediately formed to hold a third festival in 1950 in Montreal and at once requests to participate poured in from every part of Canada.

In order that the quality of performance at the third festival be guaranteed, the Festival Committee appointed an adjucator, to see and review soliciting companies and their works. The adjucator chosen for this weighty task was Mr. Guy Glover, executive producer of the Canadian National Film Board. Mr. Glover in pursuit of a judgment, saw more than thirty companies and forty-five works. He remarked, after his trip, that there has been a marked rise in style and creative choreography during the past year.

The following companies, therefore, will appear in November at His Majesty's Theatre in Montreal:

The **Vancouver Production Club, Le Ballet Concert** (of Vancouver), the **Winnipeg Ballet**, the **Volkoff Canadian Ballet**, and the **New Dance Theatre** (both of Toronto), the **Ottawa Ballet**, the **Ottawa Classical Ballet**, **Ballet Ruth Sorel de Montreal**, the **Montreal Ballet**, **Elizabeth Leese Ballet**, **Ballet Entre-Nous**, **Les Ballet Quebec**, **Ballet Music Hall**, **Alvarez & Carlotta Ballet Dance Group** and finally, the **Gotshalk Halifax Ballet.**

★

Gail Grant, author of the "Technical Manual and Dictionary of Classical Ballet", recently issued by the Kamin Dance Publishers, left for Toronto late in July to stage a ballet for the Canadian National Exhibition.

Miss Grant's book is a comprehensive manual of ballet terminology which bravely defines terms and positions sometimes obscured by lack of affinity between the three great schools of ballet, Italian, French and Russian. The line drawings and drawings are excellent; the definitions clearly stated and defined, although one may not always agree with the phonetic translations of the French pronunciations as stated. In spite of this minor deficiency, the book remains a must for the dance teacher's and professional's library shelf.

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Ruth Page has left for Italy to sign contracts for Fall and Winter tour of her company in Italian cities. . . **Anna Maria** and **Fernando Lima**, soloists of the Circulo Iniciacao Coreografica of Lisbon, having returned from Paris after a term of study with Olga Preobrajenska, have starred in performances of the C.I.C. at the Sao Carlo Opera and the Teatro National, in choreography devised by Margarida Abreu. . . **Arthur Mahoney** has been engaged as dance director for the new Jack Haley show on WNBT-TV Thursday evenings from 9 to 10 P.M. He will work with a group of eight dancers and will present a production number each week... **Eve Gentry** is putting finishing touches on her new technic-demonstration piece, devised for three men and three women, called "The Stuff That Dance is Made Of". This sextette will appear on a college concert circuit, in TV and in New York concert. Miss Gentry is also readying a new group ballet for herself and her professional group, to be called THE BIRDS, with music by Respighi. . . **Boccino** (Tony Mathews) whose Carmen-ballet-with-a-happy-ending, MICAELA, is to be premiered at Jacobs Pillow in August, has started work on another ballet, DEATH OF THE DAUGHTER OF DEEDEE. An excerpt from this work, consisting of three dances, was performed at the Fire Island Arts Festival on July 1 with **Jean Parsons, Alan Knowles, Heim Wiener** and **Ed Balin** dancing. . . Thirty years of jazz and dance had their innings at Carnegie Hall July 22nd by virtue of the recital given by **Mura Dehn** and champion dancers of the Harlem Savoy. The program was presented by The Interplayers and proffered such morsels as the Charleston, the Hucklebuck, the Apple Jack and the Trunky Doo, among others. Most entertaining . . . **Tony Charmoli** is the choreographer for the TV Lucky Strike Hit Parade which made a successful premiere on July 10th. It will be seen every other Monday over Channel 4 from 9 to 10 P.M.

★

Emile Jaques Dalcroze, founder of the system of rhythmic gymnastics which cleared a path for progressive education in dance as it is known today, died in Switzerland on July 1.

★

IN THE SCHOOLS and ASSOCIATIONS . . .

Frederic Franklin, who taught in the Swoboda School during July, will return to the faculty upon his return from Hollywood in August. Mr. Franklin expects to take a sabbatical leave from the Ballet Russe de Monte Carlo next season, except for a two week appearance with Yvette Chauvire when the company goes to Chicago. . . The entire company of the **Ballet Russe de Monte Carlo** appeared at the banquet of the Hollywood convention of the National Association of Dance and Affiliated Artists, as guests of C. L. Smith. . . The **Dance Educators of America** July convention, held at the Hotel Statler in New York, was further enhanced by the presence of **James Starbuck**, who taught a course in television choreography and direction. . . **Victor**

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Stengel will migrate to Minneapolis to perform as ballet master at the Civic Opera in that city and to teach in the Kugler School. . . **Stanley Herbertt**, former soloist with Ballet Theatre, has joined the faculty of the Ballet Russe Academy of Cleveland, Ohio. . . **Sergei Ismailoff** will guest teach this summer at the School of Dance Arts in Carnegie Hall. . . Students of the School of Ballet Repertory appeared with initial success in a fashion show staged by the corset and brassiere exhibitors guild at the Hotel McAlpin in New York City, for which **Thalia Mara** was engaged to stage a ballet. . . **Marina Svetlova** opens a school in New York City in September with a distinguished faculty which includes such names as **Margaret Curtis** and **Boris Romanoff.**

*

Roger Pryor Dodge, author of the "appreciation" of Nijinsky, which appeared in stringently edited form in the June, 1950 issue of Dance Magazine, strenuously objects to the changes of "ideas" in his original text, the sentimentalization of his copy and four errors of fact, which are joyfully set forth, in accordance with Mr. Dodge's desire to amend the following errors: (a) Dollar's version of Jeux was not the first version of the Debussy ballet seen since Nijinsky's made its debut; he (Dodge) saw the Jean Borlin version in Paris in 1921; (b) London, 1929 was not the first time Sacre du Printemps was restaged since the original; Mr. Dodge saw Massine's version in Paris, 1921; (c) The choreographic notation which Nijinsky was averred to have done in 1918 was actually worked out in 1915 according to Mr. Dodge; (d) the book referred to in the Kirstein quotation is not "on the shelves of most libraries", as it was not printed. Presumably this book has no resemblance to the one published in 1918 on the choreographic notations of Nijinsky, which can be found on library shelves. Thus Mr. Dodge and his objections. Lack of space prevents publication of the editors' more numerous objections to Mr. D's original text.

*

LOS ANGELES

A seventeen year old Negro dancer, **Carmen de Lavallade**, sponsored by screen star **Lena Horne**, has been presented by **Lester Horton** as the new solo dancer with his **Dance Theatre** company. She made her debut as Salome in the opus of that name. Horton also presented two new works called BROWN COUNTRY, INDIANA and RHYTHM SECTION. The former is a serious comment on slavery during the underground railway days of the '60's. **Jack Dodds** and **Michael Spaeth** are new members of the company. Horton plans a Mexican-Cuban tour this Fall, followed by a Spring jump to Europe.

The birth of the Henry Wilcoxon's third daughter was celebrated by nearly everybody in town except **Lotte Goslar**, who picked that week to have her tonsils out.

MY L.A., a musical destined to debut here in a few months, is auditioning dancers, with **Trudi Schoop** up as choreographer.

Bella Lewitzky, having finished her work in the movie, TRIPOLI (with Maureen O'Hara), is now preparing for her first solo concert.

Joan Wilcoxon

★

SAN FRANCISCO

Aida Broadbent has brilliantly staged four ballets for the local production of that timeless classic, THE CHOCOLATE SOLDIER. She goes to Toronto in August to stage dances for the Exposition.

Clarissa is to be seen in ROSE MARIE, together with ballet of twenty, trained by Aida Broadbent. Both these light operas have been lavishly presented by producer Edwin Lester of the Civic Light Opera Association.

Bruce Millholland, a DANCE Magazine writer way back in 1926 and '27 has returned to San Francisco and is lecturing on such subjects as "Buddha Am I", "Moses Am I", etc., in which he tells the story of these great religious leaders in narrative and pantomime action.

Walt Baptiste and his wife **Magana** have gone to Hollywood; he, to compete in the Mr. U.S.A. contest and she to make screen tests.

The Chang Folk Dance Group will hold its big annual convention at the Civic Auditorium September 3rd.

Gabriel Cansino, recently paid off by his cousin, **Rita Hayworth**, along with other film people who were all set to set up a producing company before she became Princess Aly Khan, is opening a dance school here at 1212 Market Street.

Josephine Booth, who opines that "it is of prime importance that every dancer learn to produce his own dance films", has been awarded a prize of $1200 from the trustees of the Bender Award Fund. She is not only one of the first two women ever to have received such a grant, but the first to receive any for research in film technics.

The 29th annual convention of the **Dance Masters of California**, held at the Hotel Sir Francis Drake, was a memorable one. **Alice Zwillinger**, popular and beloved secretary of the organization, after fifteen years of service, has turned over her office to **Carol Singer. Olga Ziceva**, president of the group, is proud of the unity and understanding among officers and members of the organization. Their chief aim, Miss Ziceva says, is to promote the dance forward and upward. The excellent faculty at the convention consisted of **Lee Foley**, in ballet, **Sam Mintz**, acrobatics, **Bill Pillich**, tap and production, **Rose Lorenz**, children's work, **Elisa Cansino**, Spanish, **Ed Kremers**, folk and square dances, **Gladys Bowen**, ballroom, **Lee Noble**, rumba, **Welland Lathrop** and **Ann Halprin** in modern dance, and **Robert Olmstead** in baton work.

The annual dance recital of the school of **Olga Ziceva** played to two SRO audiences at the Burlingame H.S. Auditorium, for the benefit of the Crippled Childrens Society of San Mateo County. The talent in this school is exceptional. You can expect to be hearing a lot about scuh dancers as **Judith Younger. Joy Davis.**

Rayna Allen presented her pupils in a program of dances given at the Marine

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CHICAGO

Joan Woodruff is choreographer for Frontiers of Freedom, the pageant performed daily at the Chicago Fair. She is responsible for one of the most effective numbers in the show, a folk dance which symbolizes the melting pot of nationalities.

Thirteen would-be choreographers answered Chicago Ballet Guild's call for dance-makers. Wth 17 willing designers, 4 composers and 86 dancers, all waiting to be coordinated, something SHOULD happen. Ballet Guild elected the following officers for next year: President, **Edward Hafter**; v.p., **Etta Buro**; secretaries, **Ellen Goldsmith** and **Lewis Parker**; treas., **Herman Stein.** Among standing committee chairmen are **Edna Lucile Baum, James Honan, Neal Kayan, Walter Kuhn, Mrs. H. Stein, Alfred E. Forester, Georgina Prince, Elizabeth Lichton** and **Ann Barzel.**

The **Stone-Camryn** ballet gave a performance at the 8th St. Theatre on June 16th which consisted of Camryn's THUNDER IN THE HILLS, a folk ballet. At its premiere performance ten year ago, this showed off such dancers as **Bettina Rosay, John Kriza** and **Kenneth MacKenzie**. This year leading roles were danced by **Audre Dechmann, Billy Reilly** and **John Sharpe, Jr.** Watch out for that John Sharpe. He has that born-to-the-boards manner. Also outstanding is **Joan Ehemann.**

James Venable is doing a distinguished job for MUSIC IN THE ROUND at the Chicago Fair where his dances in the vivacious modern manner are well-integrated with the stream-lined versions of popular musicals. **Norma Doggett** and **Bud Schwab** did outstanding solos in OF THEE I SING.

William Skipper, leading dancer in LEND AN EAR, ensconced here for the summer, maybe longer, was mighty busy in July arranging for an appearance of **Ruth St. Denis** in the interest of her dance film project and the Ruth St. Denis foundation. Miss Ruth was to make a personal appearance at a midnight show at the Esquire Theatre which was to include some of her dance films besides acts especially cooked up by various theatre people in town. Tea parties, cocktail parties, television appearances, etc., also were on the agenda.

Walter Camryn and **Janet Campbell** were on the Treasury Bond Show on WBKB-TV on July 6. Ruth St. Denis appeared on the same show on July 13.

NO MATTER THE STREET, composed and directed by Owen Haynes, is the name of the ballet play given by Madge Friedman's Storybook Theatre group at the Drake Hotel on June 18.

Margaret Kincaid of Hinsdale, Ill., turned over the receipts for her annual revue to the Hinsdale Sanitarium to pay for a bed in the polio ward.

Vela Montoya and **Jose Castor** had a spot in HAPPY BIRTHDAY, given at the Chevy Chase Theatre with Imogene Coca, the week of July 11.

Ann Barzel

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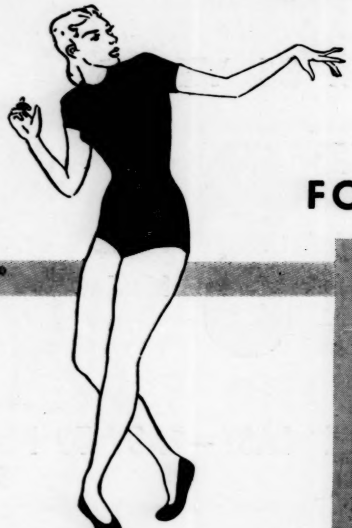

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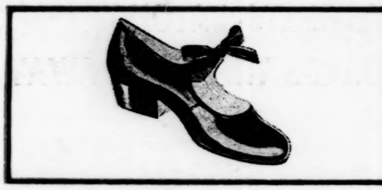

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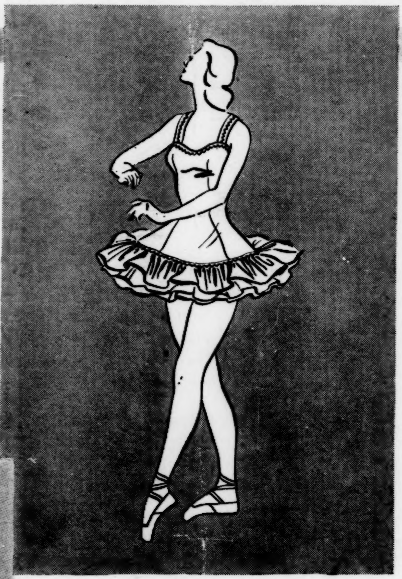

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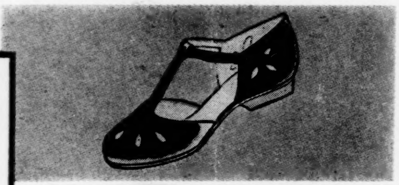

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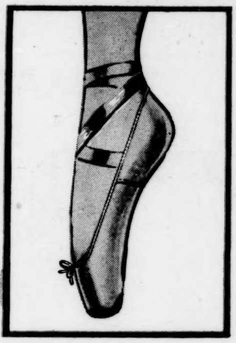

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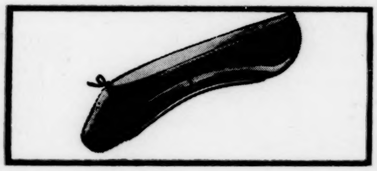

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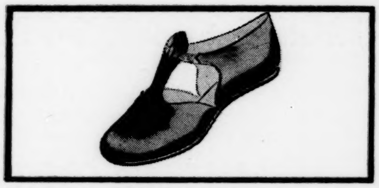

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